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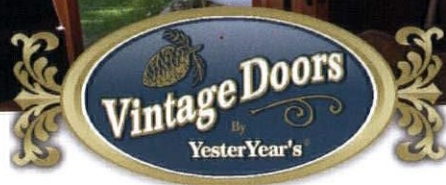
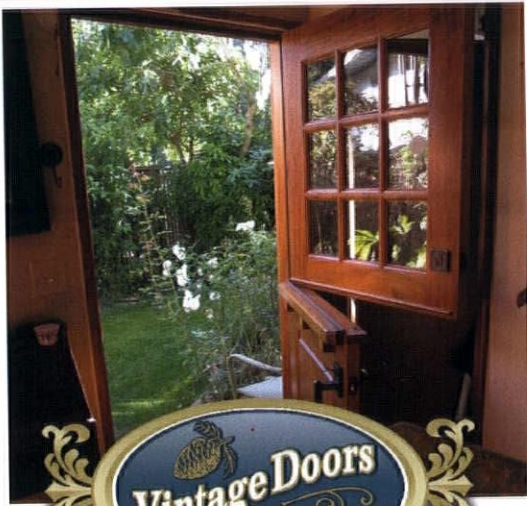
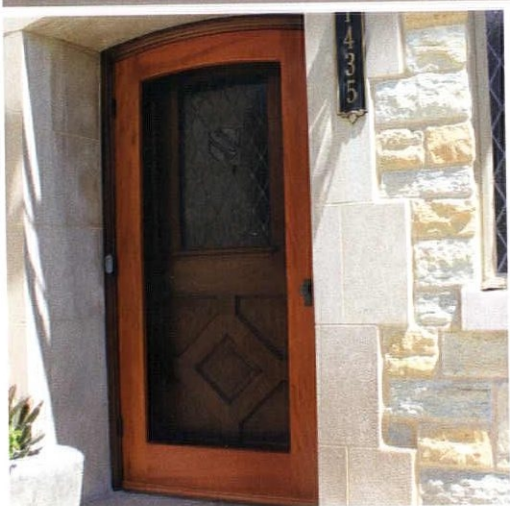
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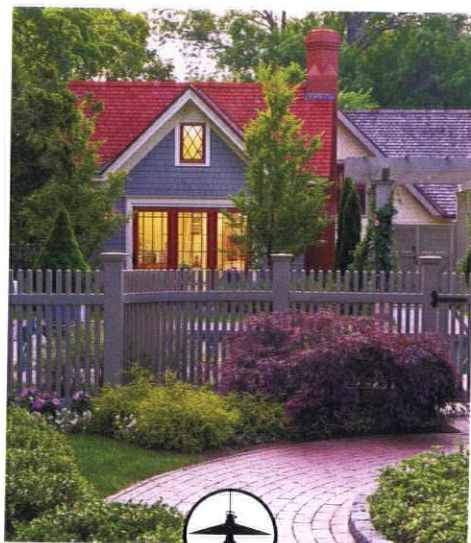
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ON THE COVER The Rococo parlor is among the curated rooms in this 1856 house.
PHOTO BY JOHN NEITZEL. SEE PAGE 54.

Papa's papering escapade

Wallpapering is, apparently, hilarious. Enough so to have been memorialized in popular songs that have Father, Papa (or, occasionally, Sammy) messing up as the paste flies and the family scatters.

I learned of this when wallpaper historian Bo Sullivan [bollingco.com] shared a note he'd gotten from Brooklyn reader Rob Donohoe, who wrote: "This is a song my mother, who is now 96, taught me, which her father used to sing to her. He was born in 1887. Enjoy the lyrics." One version of the song seems to have been published (if not written) in 1914. It goes like this:

When father hung the paper on the wall, / He put the parlor paper in the hall. / He papered all the stairs! / He papered all the chairs! / He put the border on Grandmother's shawl! / The ladder slipped and he began to fall. / He spilled the pot of paste upon us all. / Like birds of a feather, we all stuck together. / When father hung the paper on the wall.

Folk recordings show the song had an old-timey American sound. But when deejay and singer "The Coffee Drinking Night Hawk" Lee Moore recorded it in the 1950s, it was full of country twang. (Search online and on YouTube to hear these.)

Losing myself in the aptly named web of the internet—I am, after all, in self-imposed quarantine—I found what is perhaps the original, much longer song; the ditty above is just one verse. As published in 1910 by Francis, Day & Hunter Ltd., a British music publisher, it was written and composed by R.P. Weston and F.J. Barnes, and soon popularized by English vaudeville entertainer Billy Williams. This is the chorus:

When Father papered the parlour, you couldn't see Pa for paste / Dabbing it here, dabbing it there, paste and paper everywhere / Mother was stuck to the ceiling; the kids were stuck to the floor / I never knew a blooming family so 'stuck up' before.

At least five verses tell the story: Pa says it's a waste to call a paperhanger; he applies the paper wrong-way up and now the family walks upside-down; he falls off his ladder and, when the paste pot falls on his daughter and her young man, they get stuck together so the parson is called to make them man and wife. It ends like this:

Now, Father's sticking in the pub through treading in the paste / And all the family's so upset they've all gone pasty faced / While Pa says, now that Ma has spread the news from north to south / He wishes he had dropped a blob of paste in Mother's mouth.

Ah, simpler times.

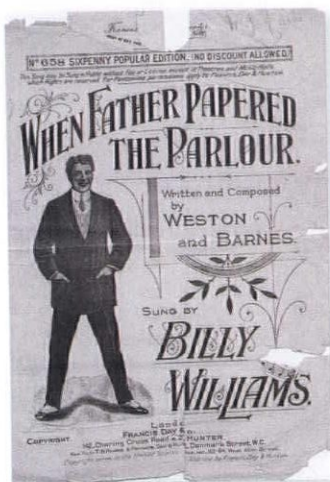


RIGHT Painting by Leisa Collins of a Tudor cottage in the Alameda neighborhood of Portland, Oregon.

SIDE NOTES

100 PAINTINGS

Architectural artist Leisa Collins, a New Zealand transplant to the U.S., has hit the century mark in her series of "portraits" of historic houses in Portland, Oregon. Subjects were selected by the artist or commissioned; many will be included in her upcoming book of pen-and-watercolor drawings of old houses across the United States. "Portland is a leader in preserving historic homes," she says, "—especially the smaller Craftsman and Tudor styles that sit on bigger lots, which in other cities [are being torn down and replaced] with houses that look like the mother ship landed." Collins hopes to increase awareness and put a dent in the teardown trend: "Homes I've painted are no longer standing, and none were lemons or dilapidated wrecks." In 2013, Collins instituted an annual preservation award for deserving homeowners who've kept the faith; the prize is an original house-portrait. More at leisacollins.com/completion-of-my-portland-house-portrait-series/



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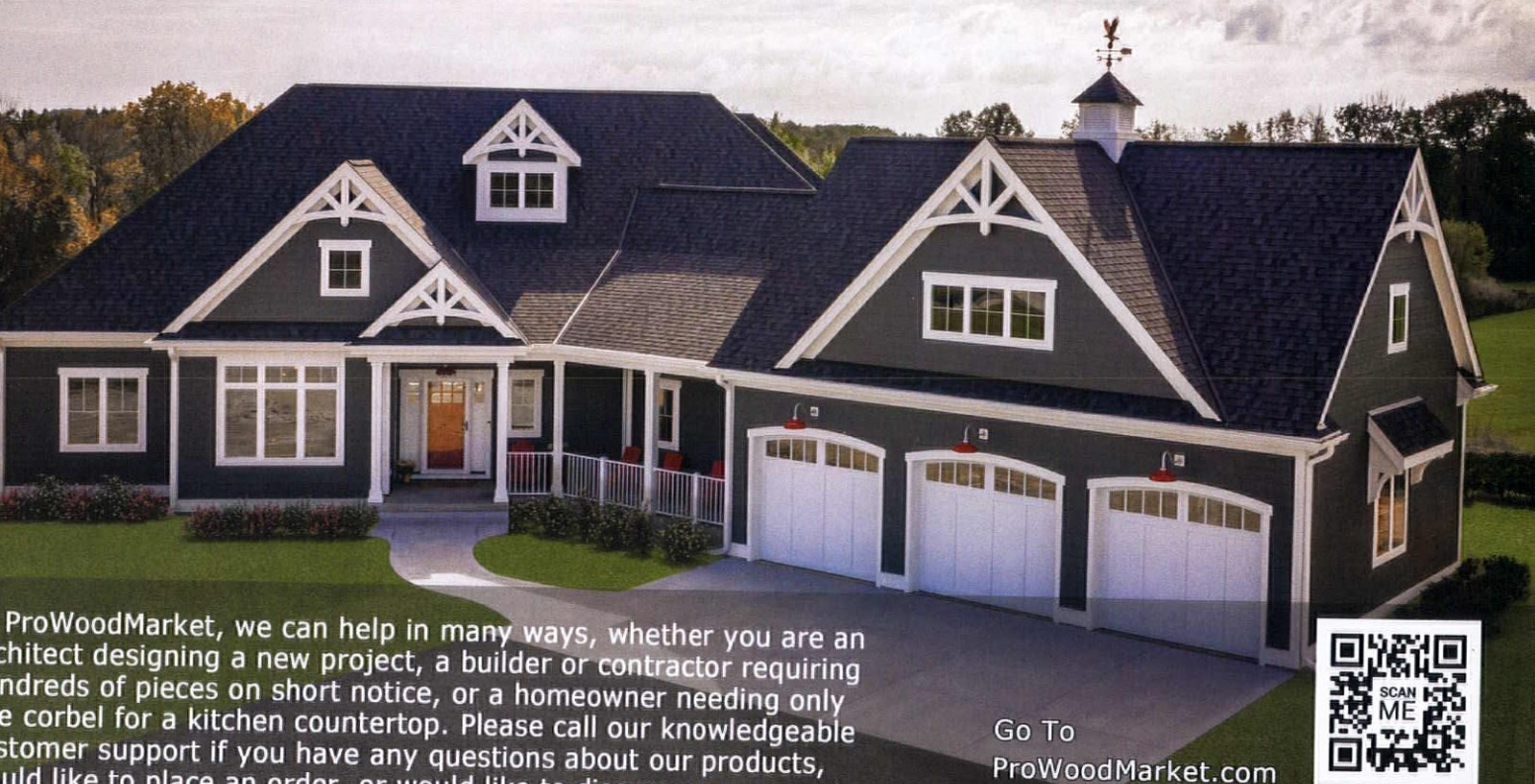
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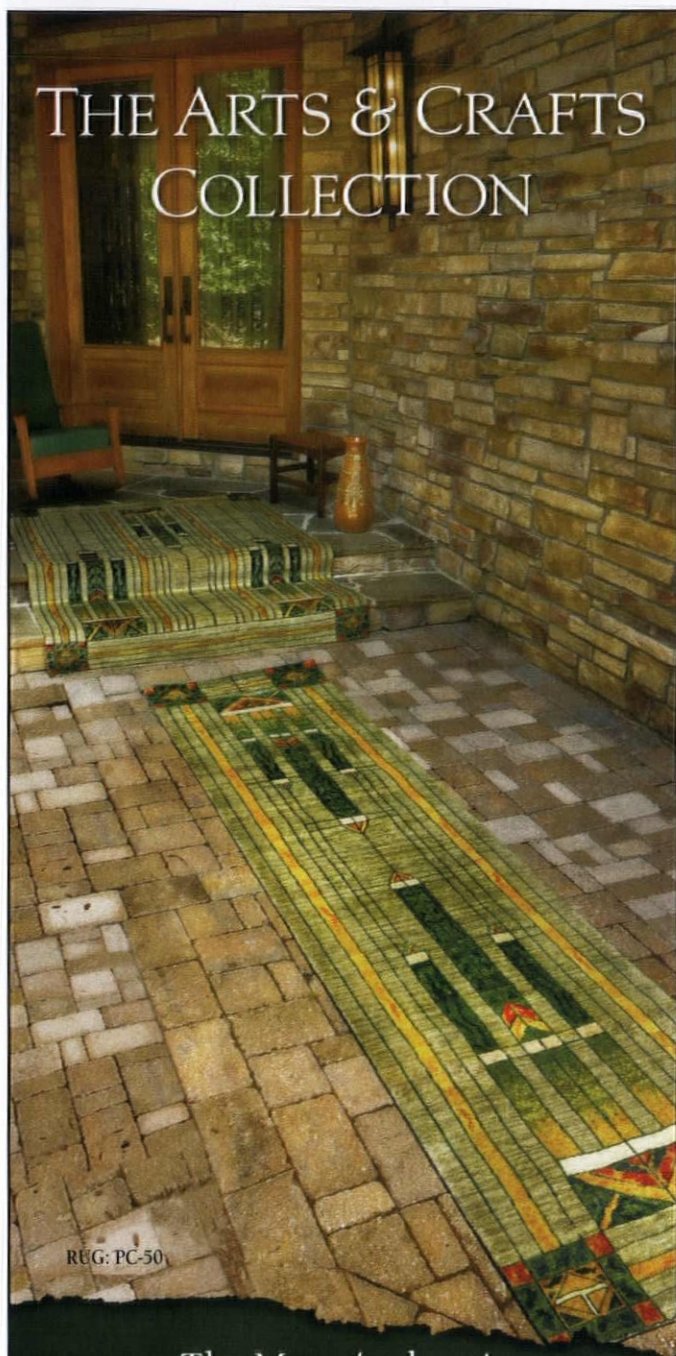
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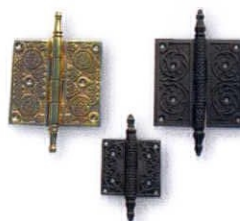
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Surfacing

Treatments to add texture and dimension. **By Mary Ellen Polson**

1. HAND-CAST ACANTHUS

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2. TWENTIES PEACOCK

Lush with blossoms and a fabled avian, Peacock Garden is typical of 1920s-era wallpapers in coloration and style. The machine-printed paper has a repeat of 27" with a half-drop match. It's sold in double rolls (60 square feet) for \$175 per roll. Bradbury & Bradbury, (707) 746-1900, bradbury.com

3. FORMAL CORNERS

Add depth and relief to a ceiling with wood mouldings, from simple to ornate. Shown is a customized version of the #3005 moulding, minus a band of oak-leaf embossing (\$4.32 per linear foot for a straight moulding). The radius corners are custom-priced. Driwood, (888) 245-9663, driwood.com

4. FIFTIES GLITZ

Glitter laminate is back! In 16 colors and a choice of gold, silver, and mixed gold and silver inclusions, SparkleLam may be installed either horizontally and vertically on counters and walls. It's sold in 4' x 12' sheets: \$800. Make It Mid Century, (844) 696-6462 makeitmidcentury.com

5. CLOSER TO HOME

Acorn Spot by Irish designer Orla Kiely is just one of dozens of U.K. wallpapers available through this Canadian purveyor, who offers free shipping in

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North America. The Sixties-inspired geometric is sold by the single roll for about \$139. Finest Wallpaper, (604) 771-7723, finestwallpaper.com

6. ECO BEAUTY

Paisley Paramecium reads as a period design, but this fresh organic pattern from Brit Susanna Paisley has a subtle ecological message: the namesake micro-organism is in decline. In pink, the paper is sold in 10-meter rolls in two widths; \$270 to \$540 + shipping (\$40-\$80). Newton Paisley, +44 7971 674839, newtonpaisley.com



7



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7. ROOT AND CROWN

Designed by Kate Faulkner for Morris and Co., Blossom is a dense and intricate branching design in shades of green, pink, yellow, and cream over a pale blue-green ground. The paper is 21" wide with a vertical matching repeat; \$7 per square foot. Trustworth Studios, (508) 746-1847, trustworth.com

8. PLANE GEOMETRY

Hudson, Trellis, and Sutton are timeless geometrics, equally at home on an accent wall in an Atomic Ranch or in a 19th-century interior. Hudson and Sutton are \$24 per yard. Trellis is \$57 per single roll. Mason & Wolf, (732) 866-0451, mason-wolf.com

9. FANCY TIN

This pressed metal ceiling composition includes field and corner panels, mouldings, and cornices produced from dies in use since the company opened in 1898. A similar installation for a 12' x 12' room is about \$1500, including shipping. W.F. Norman, (800) 641-4038, wfnorman.com



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10. DOMINO EFFECT

Originally hung in the 1768 Lee Mansion in the coastal Massachusetts town, Marblehead is a graceful floral with a domino-print background. It's available in six colorways and sold in single (30-sq.ft.) rolls for \$140 per roll. Thomas Strahan, (212) 644-5301, thomasstrahan.com

Gate, Garage

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Made by a company known for its custom hardware designs, the drop-bar gate latch with arch lever comes in a rugged or smooth finish (shown). In solid bronze, each measures 4 3/4" x 3 1/4"; \$546.25. Coastal Bronze, (877) 227-6603, coastalbronze.com

2. WROUGHT AND WAXED

The wrought-iron Cottage latch is available as either a left- or right-facing set. The wax-coated spring latch connects to a ring handle with a flower motif. Sets include mounting screws and measure 8" wide x 4" high with a 2" projection; \$54.95. The Kings Bay, (800) 910-3497, thekingsbay.com

3. GRAVITY CLOSE

The historically inspired Cannonball gate closer ensures an automatic close. Attach the chain and forged-steel ball between post and gate, and let gravity do the work. Deluxe version, including mounting hardware and gate stop: \$75.99. Snug Cottage Hardware, (800) 637-5427, snugcottagehardware.com

4. ALL STRAPPED IN

Accent a garage with dummy or working heart-tip strap hinges. All are hand-forged using hammer-and-anvil techniques. Rated at 600 lbs. per pair, the working hinge measures 30 3/4" wide. The decorative dummy is 36"; \$241.50 and \$202. Acorn Manufacturing, (508) 339-4500, acornmfg.com

5. HEART GATE

The solid-brass heart thumb-latch set for a gate works a mating lever also with the heart motif. Reversible for left or right handing, the set (in four finish options) measures 7 7/8" tall x 1 3/4" wide. It fits doors up to 1 3/4" thick; \$36.95. Signature Hardware, (866) 855-2284, signaturehardware.com

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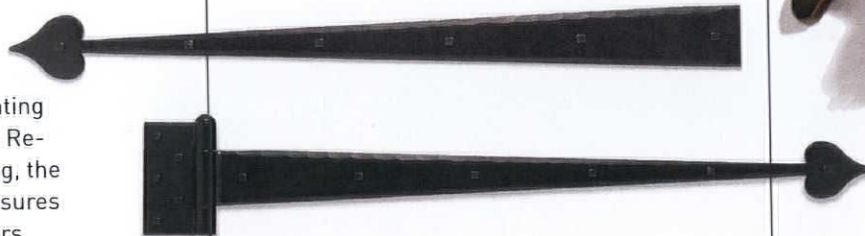
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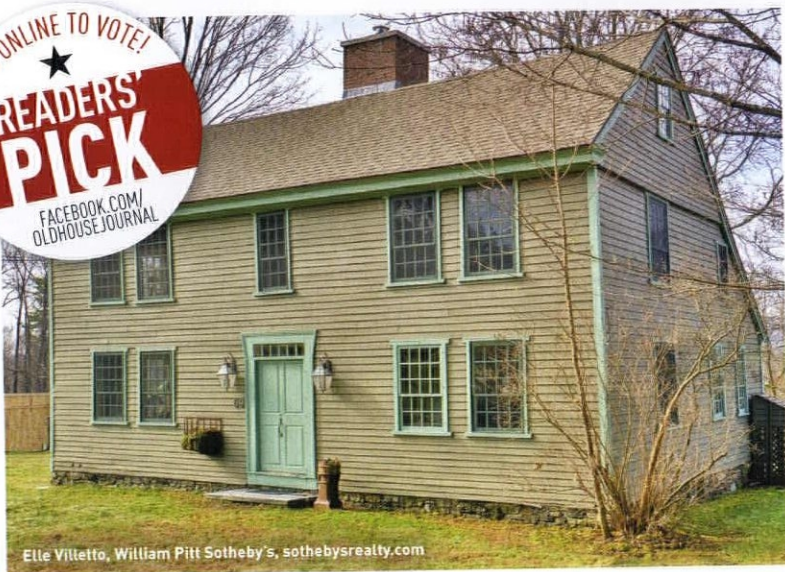
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The 18th Century

Early homes can be surprisingly diverse, even when recognizably First Period Colonial, Georgian, or Federal—especially given vernacular traditions and later additions.



Elle Villetto, William Pitt Sotheby's, sothebysrealty.com

SHEFFIELD, MA / \$450,000

Once an 18th-century tavern, this clapboarded saltbox has an unusual flared door surround and 12/8 sash windows. A walk-in stone fireplace (plus four others), wide-plank floors, original doors, built-in cupboards, exposed beams, and period hardware remain inside.



Dave Seibert, Long & Foster, longandfoster.com

PETERSBURG, VA / \$424,950

Mansfield was the home of emancipation activist Elizabeth Keckley. The inverted T plan from 1740 includes an unusual dual-pitch roof in front and a Georgian hipped roof at the rear. Inside, find exceptional Georgian mantels, high ceilings, and a grand staircase in its period rooms.



Nancy Casey, BHHS Fox & Roach, foxroach.com

ALLENTOWN, NJ / \$290,000

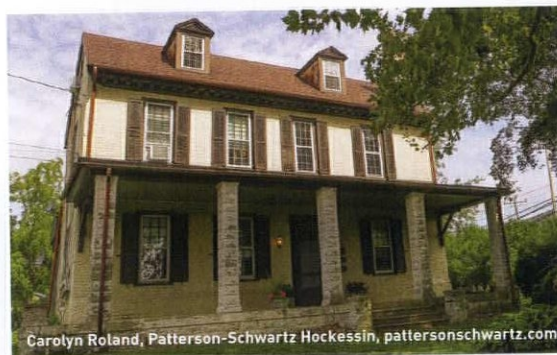
Built about 1720 and with later 18th-century additions, this side-hall Georgian features 9/9 parlor-level windows and a transom. Inside: random-width pine floors, hand-hewn exposed beams, plank doors with original hardware, and staircase.



Amanda Terry, Wakefield-Reutlinger Realtors, wrrealtors.com

ANCHORAGE, KY / \$795,000

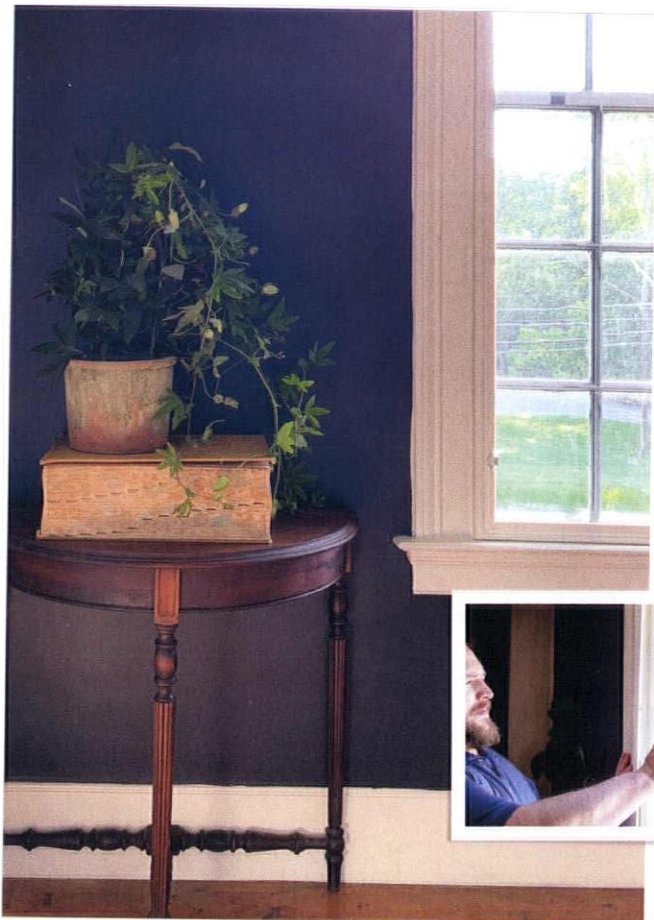
Constructed in the 1780s of hand-hewn timber, this two-storey double-pen log house on the National Register is finished with of-the-era details, from wide center hall to massive stone fireplaces, wide-plank floors, and simple pine mantels.



Carolyn Roland, Patterson-Schwartz Hockessin, pattersonschwartz.com

NEW CASTLE, DE / \$434,900

An endangered National Historic Landmark, Stonum was greatly enlarged in 1769 from a 1730 structure. Notable 18th-century features include mantels, mouldings, paneling, and pine floors. Victorian-era porch piers later were replaced with concrete block.



Careful Restoration Keeps Character

Candace & Adam are restoring this 1790 Federal house and barn into an organic homestead and shop. They love the little flairs throughout the house that elevate the architecture and are only replacing what they absolutely have to. That includes the original windows. Retrofit with Indow window inserts, energy efficiency increases while original style remains intact.

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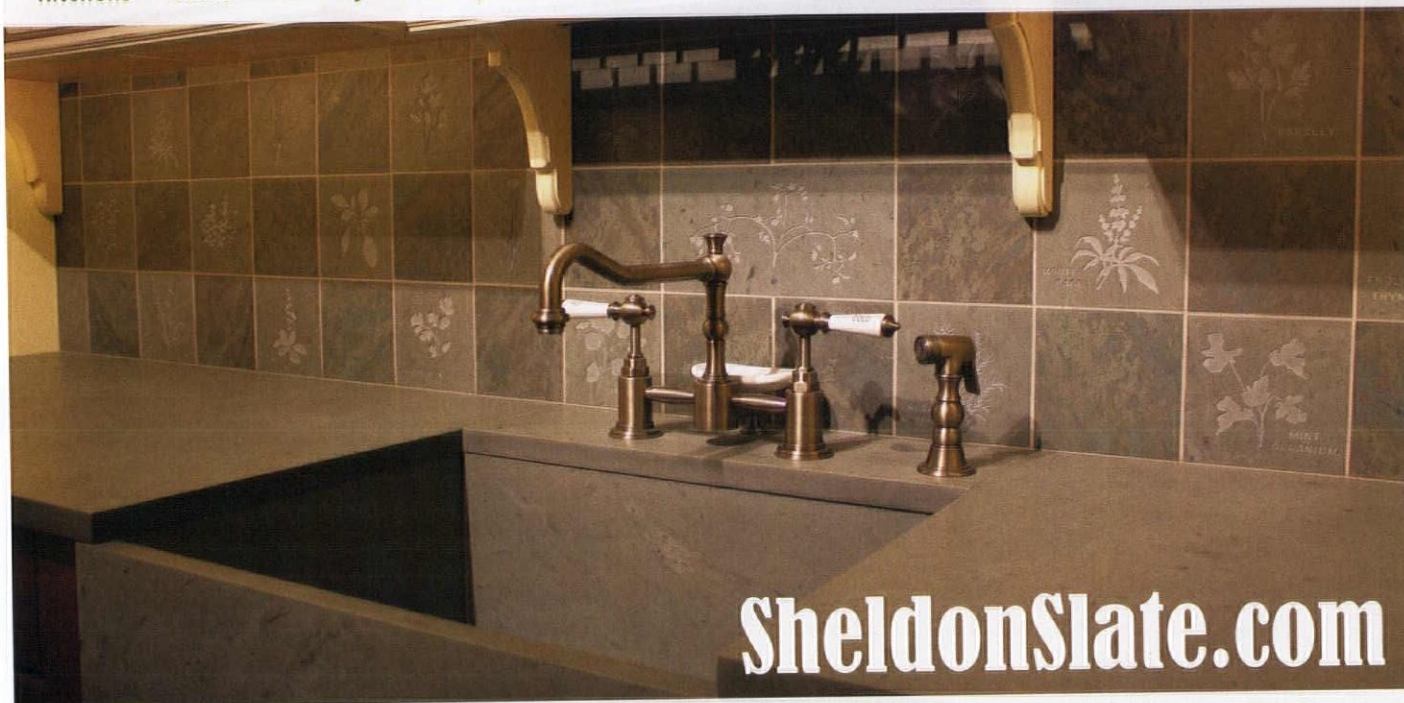
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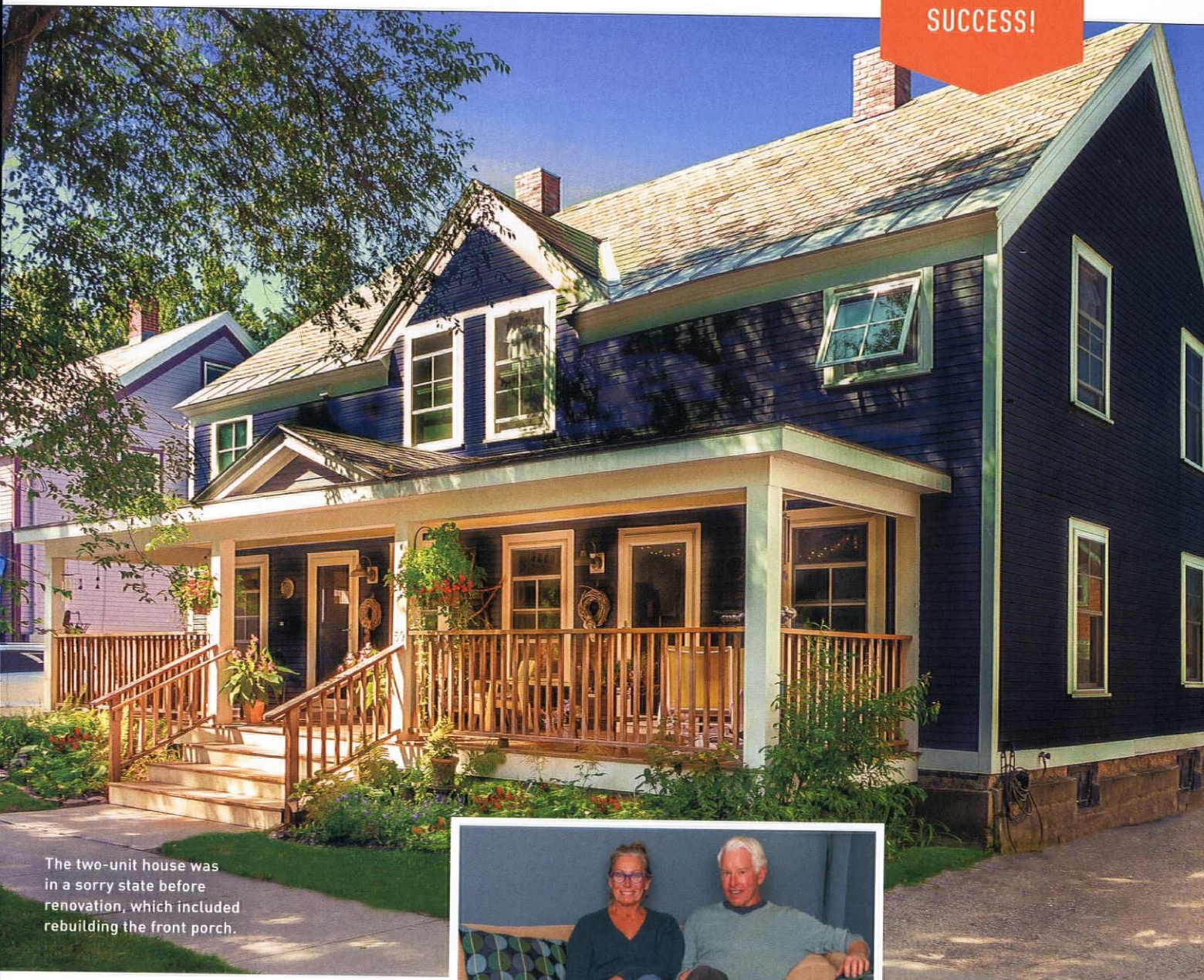
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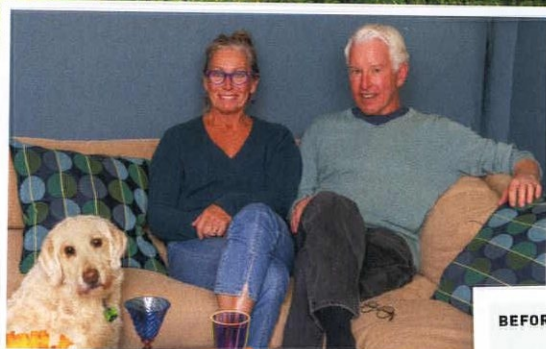
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SUCCESS!



The two-unit house was in a sorry state before renovation, which included rebuilding the front porch.



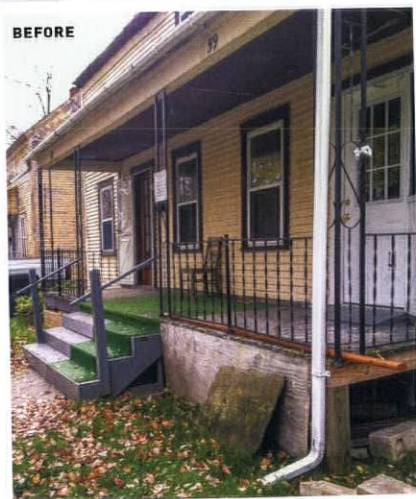
A UNIQUE RESCUE

This couple refurbished an “obsolete” duplex dwelling, built in 1899 as factory-worker housing. **By John & Deb Caulo / Photos by Carolyn Bates**

Built as a duplex for the Queen City Cotton Company, our home is located in a unique, factory-town neighborhood in Burlington, Vermont. Constructed at the turn of the century, it had side-by-side units each with an identical six-room plan, with no indoor plumbing or central heat. Each duplex had an outhouse in the backyard, and a coal stove on the first floor, which heated the house.

Fourteen duplexes were built in the neighborhood called Lakeside—aptly named for its location on the shore of Lake Champlain. The original town plan was organized around a common green, and the town included a doctor's office, child care, and a company store.

We purchased the property in 2012 and are only the third owners. (The Queen City Cotton Co. was the first!) Although



the house retained much that was original, it was generally obsolete and was in need of major renovation. We have had to replace, repair, or upgrade many systems, including plumbing, heating, and electrical, as well as adding insulation and upgrading finishes. The exterior retains some original clapboards and the original slate roof.

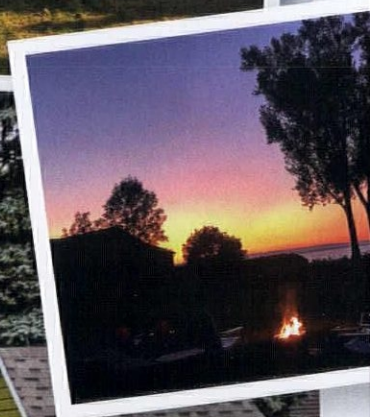
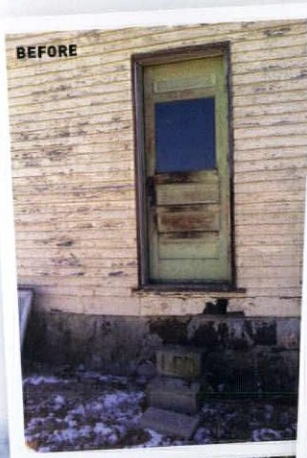
We modified the floor plan, from a 50/50 split to 75% owners' and 25% renters'. We live on 50% of the first floor and the entire second floor. We saved all the original pine flooring that we could, and chose 4' x 4' panels of Baltic birch marine plywood to augment it—it's a blend of historic and contemporary. We also put a 20' x 20' addition at the rear, with a mudroom, sun porch, and family room that enjoys views of Lake Champlain. The interior has new, troweled plaster walls.

The yard is a friendly area with gardens, terraces, and outbuildings, even a shower.

BELOW The back of the house was restored and a sunroom added. Outbuildings were refurbished and the backyard terraced. The upper part includes a sitting area, a fire pit, and an outdoor shower. The lower area has vegetable gardens and another shed.



ABOVE (left to right) The new mudroom in the addition features the same beadboard used in the original house. • The kitchen was opened up and includes a dining area. New windows match the size of originals.



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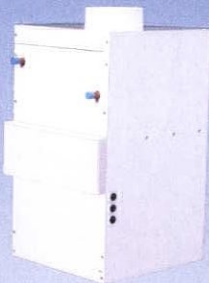
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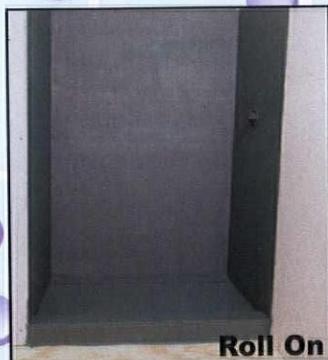
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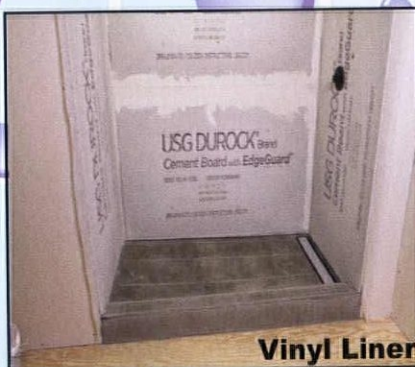


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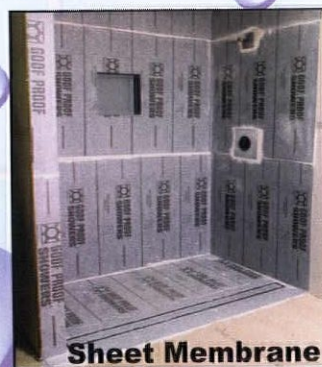
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DESIGN

Brand new, the storybook she-shed, a summer office, is the centerpiece of a new plan that ties multiple buildings to each other and to the sloped site.

GARDENS & OUTBUILDINGS

A case study involving site planning, new buildings, robust hardscape, and garden design.

PAGE 20

20

DESIGNING FOR OUTDOOR SPACES: SITE PLANNING & ARCHITECTURE

Lessons gleaned from solutions found for this difficult, beautiful double lot near the sea, organized around buildings new and old.



28 VINTAGE VISION
30 KITCHENS + BATHS





LEFT Anchoring the layout, the new "she shed" is used as a summer office.

FAR LEFT Nicely detailed wood fences provide a visual and sound barrier in various areas of the property. All exterior lighting is by Steven Handelman.

OPPOSITE French doors and an ornamental balustrade dress up the main facade.

Roofing is $\frac{5}{8}$ " premium red-cedar shingles; those on the new studio-shed were stained red.

Site planning and a consistent architectural vision made sense of this unique double lot near the sea in Marblehead, Massachusetts. Architect Frank Shirley "integrated two properties and made this a special place to be," the homeowner says. Outbuildings, two of them newly designed and built, are critical to the overall design, providing not only additional space but also protection from the street. New porches, formal elements of hardscape, and plantings tie it together.

By Patricia Poore | Photographs by Randy O'Rourke

DESIGNING for outdoor spaces

SITE PLANNING AND THE ARCHITECTURE



BETTER PRESENCE

Once painted in an amorphous yellow-and-white scheme, the house now sings a happier tune in period colors—the new scheme reversed on the shed, where the sage color is used for the body, giving it weight.



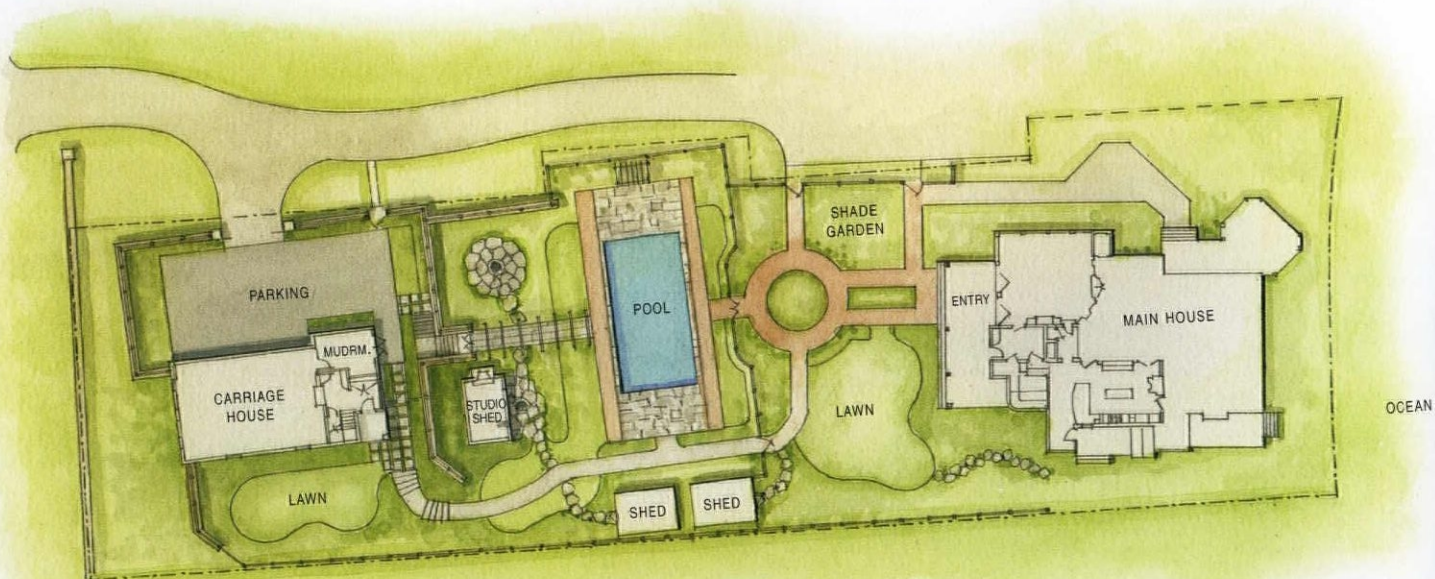
BEFORE



A new shed is the jewel

and the architectural hub of the property. The garage is behind it, on the lower slope.

A pull-off parking spot near the house remains, but the clients wanted a place to keep cars out of the New England weather. The lot configuration, along with zoning and conservation restrictions, made it impossible for a garage to be built close to the house. To make the walk from the garage to the house feel like a shorter, more interesting experience, "we designed it as a series of events," Shirley says. "Pulling into the carriage house is already insulation from the street. Then you exit through a mudroom to a small porch, and from there to a short run of stone steps, through a gate, past the storybook shed and pool, through the formal garden and fence, to find a view of the house with its ornamental balustrade. The walk unfolds . . . it's similar to a Japanese way of designing."



TOP The main house, its entry door in the lower porch, is behind us in this view. The new shed is beyond the pool at the left and, past it and the garden room with a fire pit, the carriage-house roof is visible on the lower lot. **ABOVE** The double lot creates a long, narrow site.

W

hen multiple restrictions define the challenge, a holistic design may be the satisfying result. This difficult yet beautiful site was molded by tight parameters. The main house, a ca. 1900 Victorian Queen Anne that had seen a few remodelings and additions, was better than salvageable. The pool was already in position. Two factors were immutable: on one side, a busy street; on another, the Atlantic Ocean.

The homeowners had snapped up the lot adjacent to their own, when it came up for sale. The neighboring house, sight-unseen at the time of purchase, turned out to be a derelict rental stripped of every detail. "I mean, *gone*," says Cambridge architect Frank Shirley. "Every window, moulding, even the staircase: gone. It was on piers, and the furnace was underneath, in open air." The initial plan was to turn the second house into the garage, but it was deemed "too horrific" and [text cont. on page 26]



ABOVE The new shed is a Victorian gem with Queen Anne windows and gable ornament. **RIGHT** Formal gardens sit between house and pool.

BELOW The new carriage house holds garage space, a mudroom, and storage areas that could someday be finished as living space.





garden rooms & hardscape

Even with the additional lot, the site presented a host of restrictions. **Zoning and environmental conservation rules were non-negotiable.** The sloping site has an eight-foot drop, front to back. And, although the original lot is oceanfront, it's also on a main street in a dense, historic neighborhood. Visual privacy and a barrier to sound were paramount concerns. "Planting trees does nothing

to create quiet," Frank Shirley says. "You do that with density, with obstruction. Thus we have the tall privacy fences, the stone walls. And buildings. We staggered the new shed, and the new garage behind it, to create an auditory barrier.

"The owner knew she wanted a fire pit,

and that became a garden room next to her studio-shed," Shirley says. Behind it is access to the carriage house.

Every element of the design, from site layout to details, has a well-considered hierarchy. Consider the design of the privacy fence. "It's tall, at least six feet, and

solid," Shirley points out. "What keeps it in scale is breaking it up, with a gridded frieze topping the lower section—like a Victorian wall division."

Frank Shirley Architects' design was augmented with hardscape and gardens by the Sudbury Design Group.



ABOVE (left) The approach from the mudroom in the carriage house takes you past its porch onto a flagstone path toward stone steps, which lead to the area with the fire pit. (right)

Existing storage sheds on the property line got new lighting and paint colors to help them blend into the overall design.

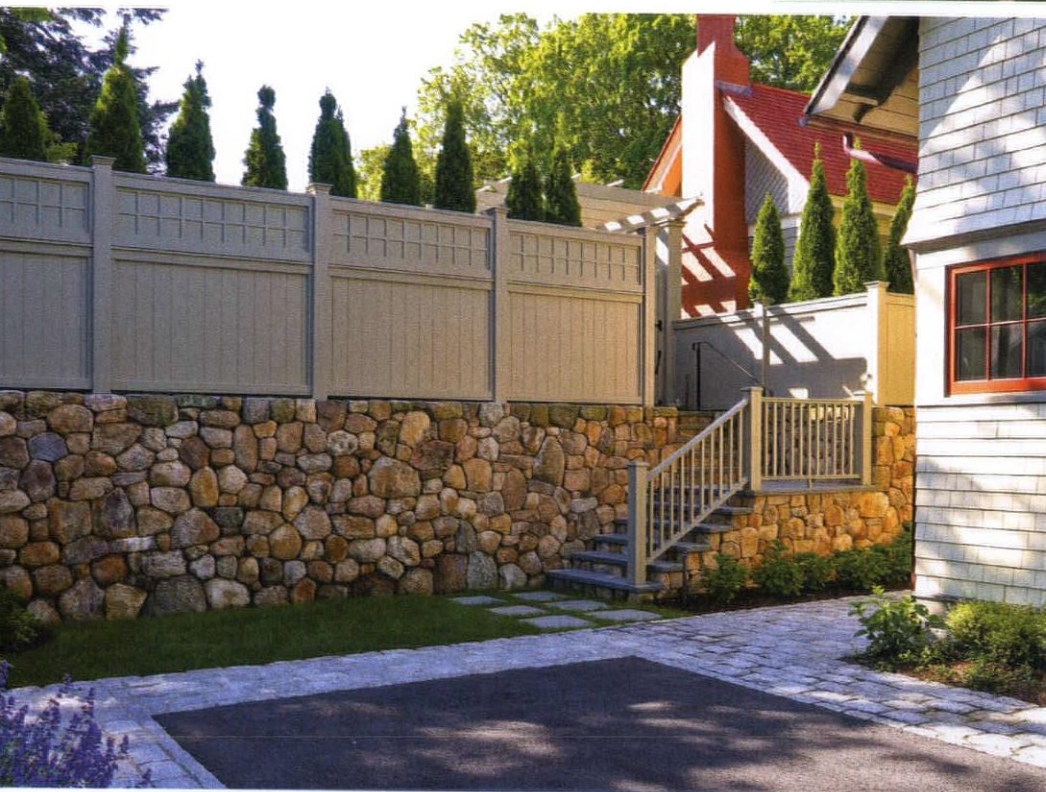
LEFT Concentric flagstones interplanted with creeping thyme create a patterned "rug" for this private garden room.



ABOVE Granite cobbles are used as curbs in the formal gardens and as a border in the parking area.

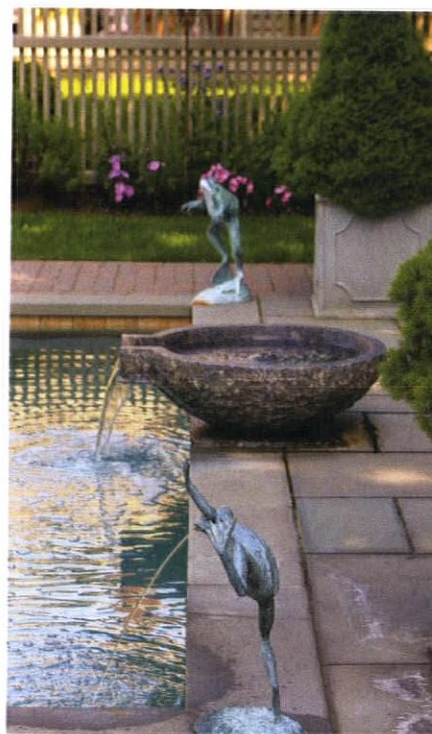
GRANITE AND WOOD

Brick paving and the strong architecture of the upper gardens lend New England formality to what is nonetheless a vernacular property. Flagstones and fieldstone walls, wood fences, boxwood and groundcover are local traditions.



ABOVE One end of the property becomes less formal as it approaches the Atlantic shore.

BELOW Ornaments and statuary near the pool were existing—whimsical purchases that attest to the homeowner's good eye.



ABOVE From the outdoor parking area near the garage, a short flight of stone steps leads to the fire pit, which is protectively enclosed by a high fence. **RIGHT** A series of planters borders the low porch on the house.

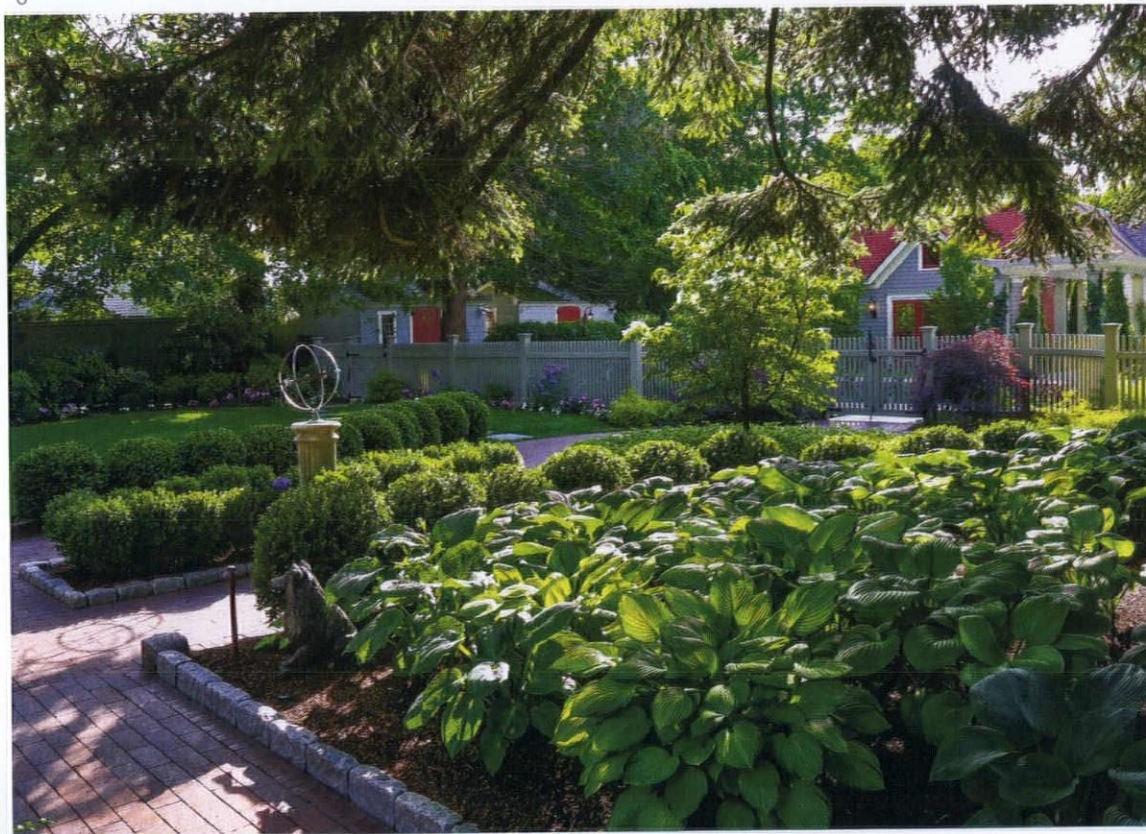




ABOVE Whimsy, folly, color, and good design add delight to the formal gardens. **RIGHT** Just behind the pool facade of the house, a mature evergreen embowers a shade garden planted with hostas; a lawn occupies the opposite side beyond the armillary sphere island. The new shed-studio is in the background at the right. **BELOW** Retaining walls address the slope between the lower lot (with the garage) and the house lot above.

PLEASANT formality

Mature trees and a shade garden occupy space between the house, one end of the pool, and the property line, where two existing storage sheds were upgraded with new light fixtures and a color scheme matching other buildings. The formality of the upper garden comes from an axial arrangement of brick paving, granite cobble edging, and trimmed boxwood.



too expensive to save. The carriage house built in its stead holds garage space and a mudroom, with unfinished space above.

The new shed became the architectural hub uniting the property. "It has an outsize personality," Shirley laughs, "considering it's just 10' x 15'. But it's so intentional. We created a kind of architectural folly in the middle to anchor the site—it's the sun around which the planets revolve." The building, which one owner uses as her home office much of the year, is exquisitely detailed, boasting an English Victorian-style brick chimney with narrow, tinted mortar joints; custom French doors based on originals in the house; a cedar-shingle roof stained red.

Frank Shirley gives a shout-out to his general contractor, Boston-based F.H. Perry. "His work was of critical importance," Shirley says. "This was a complicated project, on a fast track and with neighbors close by. His elegant navigation, and the quality of his sub-contractors, made it a success."

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Decorated and in Repose

A tripartite wall treatment and embellished ceiling, from the Willer Blinds catalog of 1895.



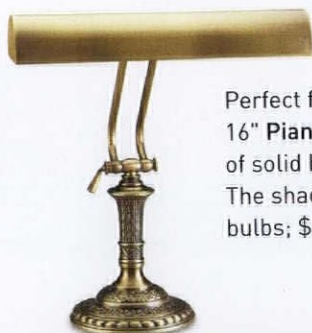
Handcrafted and larger than a child's rug, this **Faux Bearskin Rug** in Polar White measures 6 1/2 x 5 1/2 feet. It's from fringe-collection, Los Angeles, and sold through Etsy, for \$1,300. [etsy.com/shop/fringe-collection](https://www.etsy.com/shop/fringe-collection)

With all the hallmarks of a layered Victorian room, this one is, nevertheless, sparsely furnished and delicate. Wall-paper accompanies stenciling, and the textile enhancements are notable.



The extensive **Neo-Classical Roomset** features patterns for ceiling, cove, frieze, wall, and dado. Shown is the 'Italianate Border', to accompany the 'Juno Enrichment' and 'Renaissance Damask' wall fill (\$79/single roll). The Jasper colorway has a quiet, stony elegance. See more patterns and colorways at bradbury.com

Interior **shutter-blinds** were used extensively in the often multi-layered window dressings of the Victorian era. These, with traditional 1 7/8" louvers, are from Americana's DeVenco line. When they're pushed open, the upper shutters can hide in the valance swags. Custom pricing: shutterblinds.com



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Exotic Comforts in a Master Suite

If the bedroom in your 1882 Queen Anne Victorian has a gilded ceiling, what is the bathroom like? **By Brian D. Coleman**

The Connecticut house offered generously proportioned rooms with high ceilings, but previous remodeling had left it "simplified." Gone were the roof cresting and soaring finials, the gable decoration and porch pediment. Woodwork of oak, chestnut, and redwood had been slathered in Colonial Revival white.

Architect David Scott Parker has a special affinity for the Aesthetic Movement, and knows it would have influenced the interior design and furnishing of an "artistic" house in 1882. Parker worked with the homeowners to create artistic, historically accurate rooms, but ones that would serve modern expectations. Now, the Music Room and Solarium are in the Aesthetic taste, with a generous helping of Arabesque design. The master bedroom's gilded mantel and strapwork ceiling were inspired by James McNeil Whistler's Peacock Room in London (now installed at the Freer Gallery of Art in Washington, D.C.). Its modern bathroom is overlaid with a Victorian Moorish scheme.

1. LUXE MATERIALS

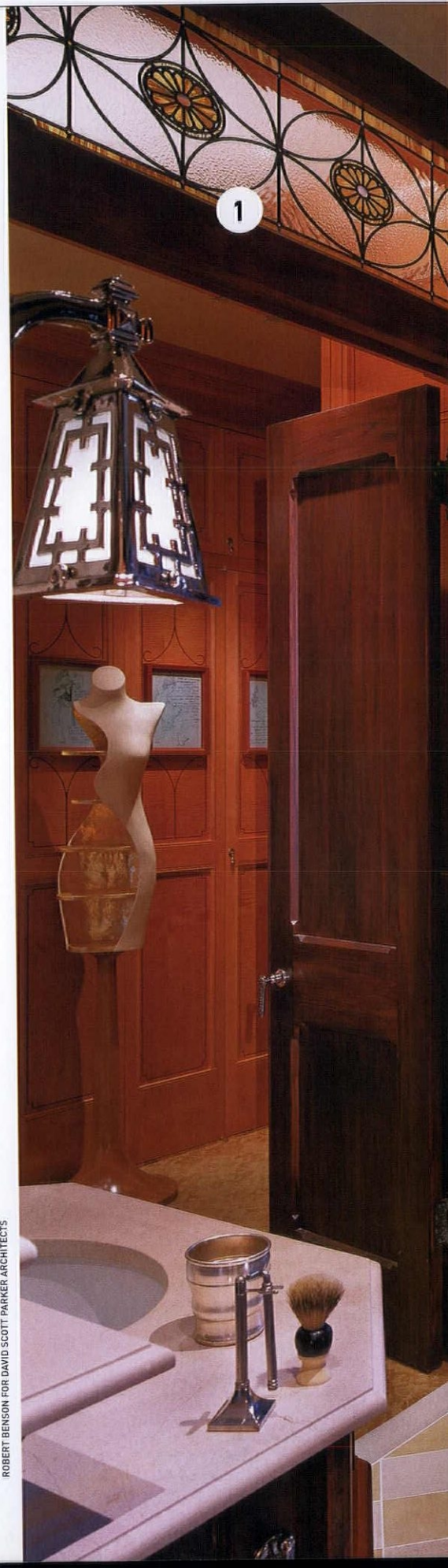
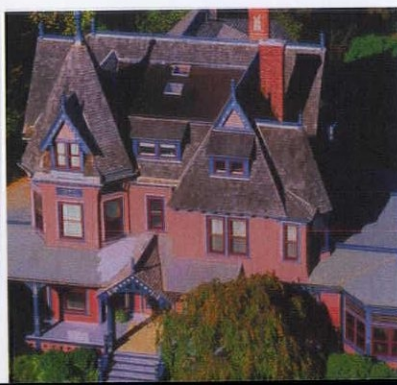
Fine materials add to the opulence: stained-glass transoms; a rare, silvered lantern with a Tiffany Studios opalescent shade; custom leaded-glass sconces; antique Bohemian cranberry-glass vases set on marble counters.

2. EXOTICISM

The mystery and sensuality of the Middle East led to a style that was all the rage in the 1880s. Saracenic arches of turned fretwork divided rooms; Turkish corners were piled with cushions—all inspiration for this bathroom.

3. CUSTOM DESIGN

The spool turnings of a ca. 1890 "Mashrabia" screen in the window inspired similar custom fretwork for custom sink vanities and tub surround, complemented with Moorish-arch cabinets above. A mosaic-tile faux oriental carpet was designed in Morocco and inset in the limestone floor.



ROBERT BENSON FOR DAVID SCOTT PARKER ARCHITECTS



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The 'Castilian' vanity has Mediterranean flavor. Made of solid birch and oak veneers, with a moisture-resistant finish, it's 34 3/4" wide x 23" deep. Tip-out top drawer and U-shaped drawer below. Countertop sold separately: Silastone, marble, granite, or your own. It's \$1,065 at vanitiesdepot.com; more at jamesmartinfurniture.com



Just Morocco is a Florida-based importer with a showroom in Marrakesh. Online, find furniture, framed mirrors, rugs, pottery and tile, room dividers and more. The hand-painted divider measures 66" x 54" and costs \$550; special order, may be customized. justmorocco.com

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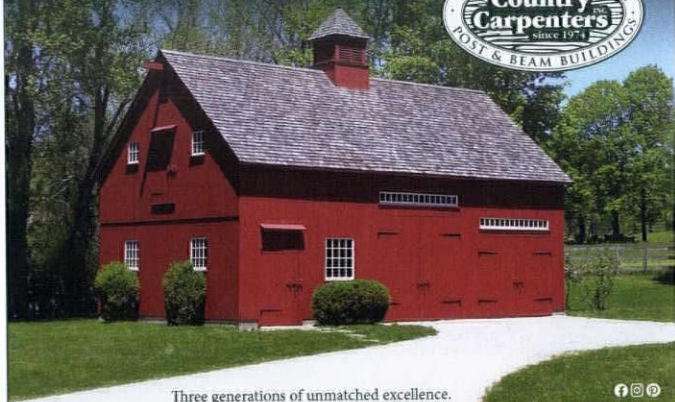
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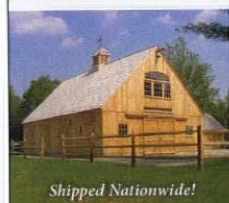
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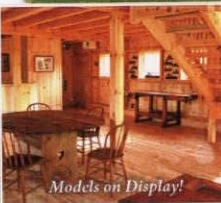
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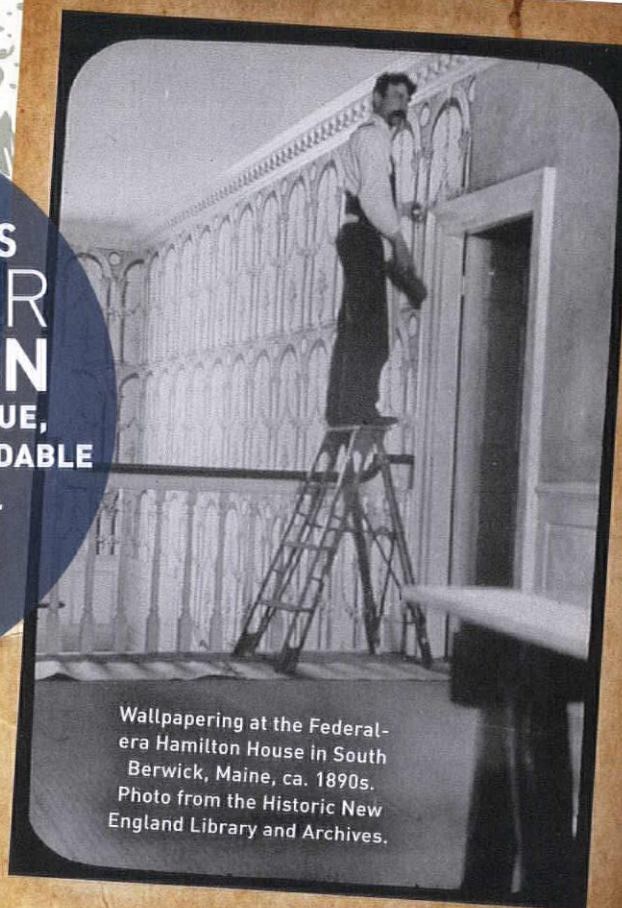
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+ a DIY wall repair

PAGE 34



Wallpapering at the Federal-era Hamilton House in South Berwick, Maine, ca. 1890s. Photo from the Historic New England Library and Archives.

Marigold wallpaper pattern by William Morris (1834-1896). Original: Metropolitan Museum of Art.



44

KNOW-HOW: THE SIDING QUESTION

Replacement siding should closely match the original; find excellent options sold today.



43 TOOLS + MATERIALS

46 DO THIS, NOT THAT

48 OLD HOUSE DIYer

50 SALVAGE IT

I once rented a summer cottage decorated with quaint wallpapers printed in the 1920s or '30s. The papers were in remarkably good condition, but the plaster underneath was water-damaged in spots, and bulging through the paper. I pondered the options, on behalf of the owners: should they lose the wallpaper to save the plaster, or let the plaster continue to crumble to keep the wallpaper?

Maybe the wrong question. As it turns out, a surprising number of wallpaper makers have the capacity to recreate period wall coverings using techniques as traditional as hand-pressed block printing, and as cutting-edge as digital printing generated by illustration software. Working from old photographs and fragments barely an inch wide, these specialists have produced astonishing results. While the cost of a custom reproduction isn't cheap, it's not as expensive as you might think.

Steve Larsen of Adelphi Paper Hangings imprints bright-green varnish on a roll of 'Pineapples', a wallpaper pattern discovered on a wood handbox. The paper is festooned over sawhorses to dry.

reproducing HISTORIC Wallpaper



papers

Wallpaper remains the quintessential room decoration. If you're looking for a historic or specific pattern, be encouraged.

BY MARY ELLEN POLSON



At Adelphi Paper Hangings, new printing blocks begin with **artist-drawn transparencies**, one for each color in the pattern. The transparencies are sent to a company that laser-cuts every detail into fresh wood blocks.

re-creating LOST DESIGNS

Most of the clients for this sort of work are, understandably, museums and historical institutions. Others are individuals who've lost period wall coverings in a fire or flood and have insurance to cover the cost of replacement. In a perfect world, the client brings in a section of the desired paper that's not only in good condition, but also large enough to show the entire pattern repeat. A pattern repeat may be less than an inch, or up to the entire width of the wallpaper.

"If the original is in good shape and not attached to plaster, we can scan it, or maybe photograph or trace it," says Steve Bauer, co-owner and lead designer for Bradbury & Bradbury Art Wallpapers.

If the sample can be scanned, it usually can be reproduced digitally, especially if the pattern is a simpler one with only three or four colors. Bradbury can do reproductions using the **silkscreen method** they use for Victorian-era reproductions, but digital is often less expensive and sometimes yields better results.

"So many papers have nuances that are hard to capture with silkscreen printing,"

Bauer says. "Digital is faster, and it can be better to print it digitally from the beginning, whether from photos or a sample."

When the sample is of poor quality, Bauer first turns to his in-house archive to look for the same or a similar paper. Matches turn up occasionally, as when a family in Kansas sent in a 1905 photograph of a dining room depicting a long-lost frieze. "An employee ran into the archive and found an original piece of the same frieze," Bauer says. "It looked, from the black-and-white photograph, like we had it in the exact-same colorway."

The sample from the archive was actually missing the top inch or so, however. "We were able to ghost artwork over the photo and digitally rebuild the top edge of the frieze," Bauer says. "The family was ecstatic about it."

Digital reproductions work best for machine-printed papers from the mid-19th century or later. For early or block-printed papers, pattern repeats are still re-created from remnants and/or old photos, but after that, the process is more old-school. At **block-print specialist**

Adelphi Paper Hangings, an in-house artist draws a transparency from the historic document for each color in the pattern. The transparencies are sent with fresh wood blocks to a company that laser-cuts the pattern onto the blocks.

"The laser passes over back and forth in a straight line, and with each pass, it reads the patterns," Steve Larsen explains. Where the transparency is blacked in, the laser cuts nothing at all; where it's lighter, the laser burns away the wood. Once the blocks come back, there's still a lot of work to do: a pattern with small, tightly packed details, or patterns with large open areas, will have to be carved out deeper by hand, so that the block picks up the paint correctly.

More problematic are papers that aren't as crisp and precise as modern surface-printed papers (inexpensive or shoddily reproduced, in other words). Larsen recalls a border he re-created years ago. "The original document was sort of happy-hour printing—nothing lined up."

The same was true of a paper done for the Old Manse in [text cont. on page 40]

RIGHT
Fragments found in the dining room provided the only physical clues to the paper's original coloration and pattern scale.



HISTORIC PAPER MADE NEW

When David Berman of Trustworth Studios was asked to re-create the dining-room paper at Ragdale, built by architect Howard Van Doren Shaw in 1897 as his family's summer retreat near Chicago, he was given a sepia-tinted photo of the room and a few "flitters," Berman's term for remnants, found behind mouldings. "It's not very much to base a repeat on, but I could see the superstructure from the photograph," he says. **Berman was able to interpret what kind of leaves and blossoms were in the pattern.** As he patched together a full repeat—the overall pattern that "repeats" and can be matched up on the wall as the paper is hung—"a leaf on a flitter would in fact align with the pattern. The end result is credible and looks good."



TOP Berman was able to re-create the correct scale for replication by using a 1904 photo of Ragdale's dining room. **ABOVE** The digitally re-created paper is 30" wide, which is unusual for a ca. 1900 wall covering.

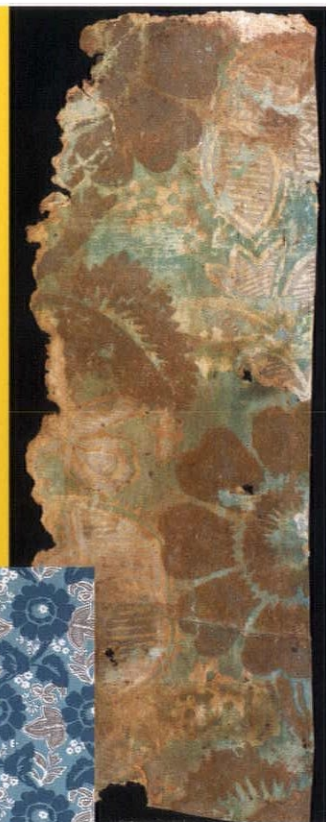


ABOVE An artist at Adelphi Paper Hangings prepares to match a repeat on 'Chestertown Vine' with a freshly inked block.

RIGHT + INSET The overall pattern as reconceived from an original fragment.

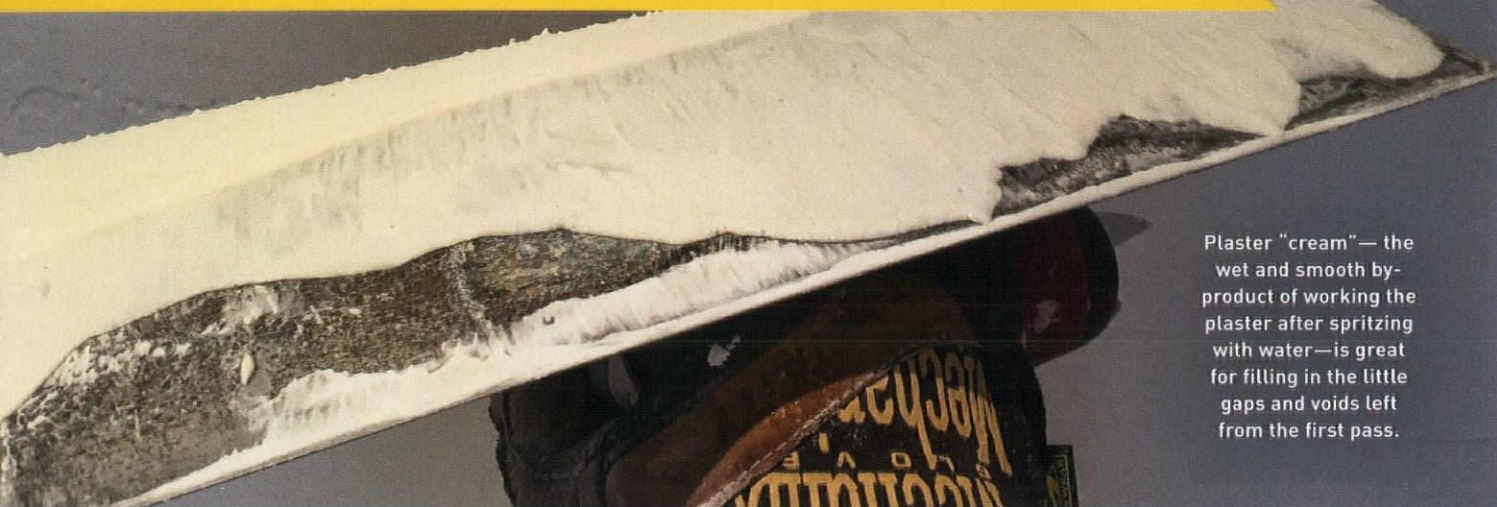
Refreshing a Flocked Paper

Adelphi Paper Hangings reproduced 'Chestertown Vine' from a discolored fragment found in an 18th-century building in Chestertown, Maryland. Rather than flock the dominant floral pattern as in the original—a time-consuming and messy process—Adelphi opted to print it as a tone-on-tone design. The reproduction is printed the traditional way, with wood blocks in a press.



THE PRO TIP

Unless you stabilize the existing plaster, no repair will last. Use either flexible adhesives or screws and metal washers. Adhesives grip the plaster from the back with a flexible bond, leaving nothing on the surface. Metal washers leave visible bumps and are prone to crushing the plaster. —RORY BRENNAN, PLASTER MAGIC



Plaster "cream"—the wet and smooth by-product of working the plaster after spritzing with water—is great for filling in the little gaps and voids left from the first pass.

MIXED MEDIA Dilemma

The original plaster walls in the living room in our 1908 Foursquare had been covered with a thin layer of drywall. Poorly installed to begin with, the drywall was held in place by a handful of drywall screws. As we broke it out, we exposed layers of wallpaper and paint over the original plaster scratch coat, which

was in good shape. No finish coat had ever been applied.

After a long and messy wallpaper removal and patching process, we were left with a very irregular surface of about 80 percent plaster and 20 percent drywall. We decided on this approach: 1) a base coat embedded with fiberglass mesh over existing rough plaster and patched drywall; 2) a second coat to cover the mesh and produce a flat surface; and 3) finally a finish coat for a smooth and paint-ready surface. We'd arranged to use products

from Master of Plaster, but at their recommendation used Structo-Lite, a modern mix-type base-coat plaster, as our base coat. Unlike traditional plasters, Structo-Lite is gypsum based so it won't breathe the way a lime-based plaster breathes. (If we'd been in a house where maintaining the original plaster was important, we'd have used an all-lime plaster.)

After applying that base coat, we hung fiberglass mesh to bridge any cracks and gaps. Master of Plaster's lime-based wet-finish plastering product (the second coat) took some getting used to. We learned to use more plaster

in thicker coats and a very low trowel angle to apply it.

Working from the top of the wall down, we applied a finish coat in sections of about 4' x 4' and immediately circled back with a spray bottle to spritz it and smooth out imperfections. Loading less material on the trowel, applying it, then immediately reloading the trowel proved most effective. Where the wall meets the ceiling, we applied a little bit of material in an upwards motion, followed by quickly inverting the trowel and applying it to the wall from the top down.

As the partially cured plaster is worked, it slowly transforms into an almost perfectly smooth surface with a little bit of coarse tooth to it. It may be left as a slightly rough finish, or a finish coat may be applied. We were thrilled that our finish coat required no sanding at all. Continued troweling and spraying refined the surface so much that it shines—just like real, historic plaster. —Alex Santantonio



FAR LEFT Alex Santantonio applies the finish coat to newly refreshed plaster walls. The process results in a silky-smooth, almost shiny, paint-ready finish.

LEFT Stripped of wallpaper and patched or secured with washers, the walls were ready for the plaster base coat.

Standen Meets Digital Designed by Philip Webb and completed in 1894 as a summer house for the Beale family, Standen is probably the **most intact Arts & Crafts dwelling** in the United Kingdom and one of the most popular National Trust sites. The original owners lavished the walls with Morris & Co. papers, including areas normally only seen by servants; notably, 'Mallow', a Kate Faulkner design from 1879, was hung along the servants' staircase.

● Over the years, the 'Mallow' paper—once pale cornflower blue—had yellowed to a soft green. In need of a replacement, the trustees asked **today's Morris & Co.** to reproduce new paper for the light-damaged areas. A section of the wall, original paper intact, was removed and shipped to the Anstey factory for color matching. ● "There were actually two slightly different shades of the same colorway on the wall, so the question was which color to match to," says Alison Keane, PR manager for Style/



Library, the official home for six British wallpaper and fabric brands, including Sanderson and Morris & Co. "To have matched to either one of these would have changed history, as we knew they had faded. So we matched back to the color in the production log books." The re-creation is faithful to the color of the paper as it was installed in the 1890s. ● Although 'Mallow' was originally a block print, this time the paper was digitally reproduced. New separations were produced at the factory and colors carefully matched. Two small areas of faded wallpaper remain.



TOP The Morris & Co. 'Mallow' design of 1879 was re-created digitally, with the use of samples of the original wallpaper and careful comparison of colors to the original production log books. **LEFT** Three colorations of 'Mallow': an example of the most faded original paper, and another that suffered less light exposure, juxtaposed next to the newly installed paper. **ABOVE** Proofs of 'Mallow' as it comes out of the digital printer.

The 1869 Wise House museum in Colorado had a **machine-printed 1930s kitchen wall-fill paper** that contained real flecks of mica. **Bradbury & Bradbury** used both silkscreen and digital techniques to reproduce it.



'Rose Bouquet' is one of two wallpapers, newly available from Red Disk Studio, that were designed by naturalist painter Charles E. Burchfield, who worked for **M.H. Birge & Sons** in the 1920s.

FOR RESOURCES, SEE PAGE 87.



→ **Papers that aren't as crisp** and precise as modern papers pose a dilemma. Adelphi's Steve Larsen recalls a border he re-created years ago. "The original document was happy-hour printing. Nothing lined up."

Concord, Massachusetts. On what was probably an inexpensive paper, the paint layer was thin and the print register wasn't always accurate. That meant making a judgment call as to whether to make the block print as accurate as it should have been, or to give the museum curators a facsimile that looked as crooked and poorly printed as the original—something Larsen calls "sloppy authenticity."

"There are all different ways of doing it," says David Berman of Trustworth Studios. "I did papers for a house in New England where they wanted it to look like it hadn't changed in 200 years. So I created the patterns, and then I distressed them digitally."

A digital artist like Berman can add in as many layers for a paper as can a block printer. He just creates them on a computer in Adobe Illustrator

or Photoshop, instead of pear wood. "You create a base layer. Then you build your layers on top. To suggest wear, you can abrade any layer. Each one is a separate working plate."

Take 'Blossom', for example, a C.F.A. Voysey design Berman re-created for the Glessner House in Chicago. "When I drew this, I thought, there's so much going on, I'm going to have to draw each element. Every color has a separate block."

Berman can add different effects to each layer, including some surprising ones. For instance, he can make it look as though the design is printed on laid paper (a high-cotton paper with a mesh grid embedded in it to give it texture), or that it is embossed, or even flocked (a method of adding chopped fibers over the design).

Once all the layers are sandwiched

together, Berman prints completed rolls on a digital printer, using latex inks. For most custom reproductions, the bulk of the extra cost is in the design work: the amount of time it takes to scan and manipulate the pattern, or to draw it from scratch. It usually costs between \$500 and \$2,000 to create a custom pattern, he says. Then the paper is printed at the same cost as other papers he offers: \$210 per roll. "I usually estimate high and pride myself on coming in under estimate."

At Adelphi, non-digital replication includes a custom pattern and block fee, plus the cost of printing, which varies with complexity. Each block costs \$1,400 including transparencies. So a custom reproduction requiring three blocks would cost \$4,200 before the first roll was printed.

Reproduction makes sense for historical institutions and clients with rare wallpapers, but not every paper made before 1950 is worth reproducing, Berman attests. "Just because it was once in your house doesn't make it special," he says; "there are lots of ordinary papers out there." You might just look for a paper similar to yours.

SHOPTOUR: MORRIS & CO.

A tour of Morris & Co.—direct descendant of the company founded by designer, philosopher, and political activist William Morris in 1861—will take you west of London and northeast of Birmingham. Throw in a stop at the company's showroom in London and a side trip to Standen, and you've packed in a lot of road miles. Luckily, I wasn't driving.

My hosts from Style/Library and Morris & Co. took care of that for me and our small group of magazine editors and designers, last September. After a much-too-short visit to the famous house Standen, we landed at Morris & Co.'s archives and design studio in Denham. Archivist Keren Protheroe showed us samples from the nearly intact collection, which includes textile samples, pattern books, and, most interesting, ledgers with annotated designs. "The ledger is where they'd use a spectrometer to take an accurate color off the original," Dr. Protheroe says. "We have four of [Morris's] books that go from the first papers printed in 1864 through the ones in 1895."

Anstey Wallpaper Co. in Loughborough is where wallpapers from many designer brands in the U.K. and the U.S. are made using surface, digital, and block printing. We watched as eight-color surface printing took place in the busy factory. "Paint flows into a bucket, then to a tray, and a blade applies it in the correct amount to the cylinder," explained Keith Fenton, export sales manager. Ink in saturated shades of blue, brown, and peach roll and drip on a machine linked to a long line of other machinery. In an astonishing transformation, rolls of freshly completed 'Bird and Pomegranate' fold up in a tray at the end of the line.

Anstey also does block printing on request; hundreds of archival blocks are kept in a climate-controlled environ-

ment near the factory floor. The blocks are made of fruit-wood, sometimes reinforced with metal where greater wear occurs. Some are so worn they can't be reused and new ones have to be cut. 'Fruit', one of Morris's most popular designs, was originally block printed. "They couldn't produce it fast enough, so they went to surface printing," Fenton says.



TOP A hand-blocked version of an early William Morris paper is festooned to dry at the Anstey factory.

ABOVE (left to right) Annotated pages come from one of William Morris's own design books. • Blocks for hand-printing are carefully shelved and numbered. • One of the pattern blocks for Morris & Co.'s 'Apple' design. Some complex papers require more than one block to create a complete repeat. • Completed rolls of 'Bird and Pomegranate' at the end of the run.

LEFT The colors for 'Bird and Pomegranate' seen at the beginning end of the process. Paint colors are still mixed "by eye" for Morris & Co. papers.

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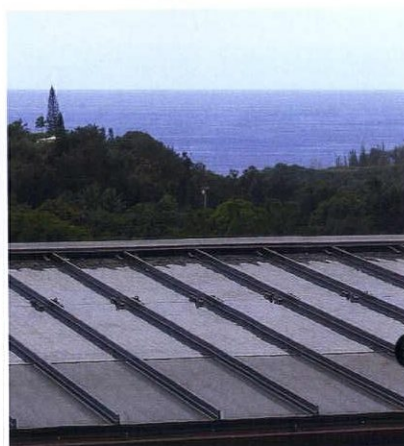
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The Siding Question

To refresh siding on your house, look for materials close to the original in cut, grain, dimension, and appearance.

By Mary Ellen Polson



Sometimes finding a match for original siding is easier said than done. Given the scarcity of old-growth wood, sourcing lumber of the same cut and quality as the clapboards on an 18th-century dwelling can be an exercise in frustration. And no one would want to re-side a 1950s Ranch house with asbestos-cement siding, even if it were still available.

Fortunately, mills still exist that cut clapboards the old-fashioned way, out of tightly grained wood; and believe it or not, you can still find fiber-cement shingles—minus the asbestos—that are dead ringers for the ridge-textured ones found on mid-century Ranch houses. Some materials are sold in both traditional squares and as preassembled systems that make them quicker and easier to install.

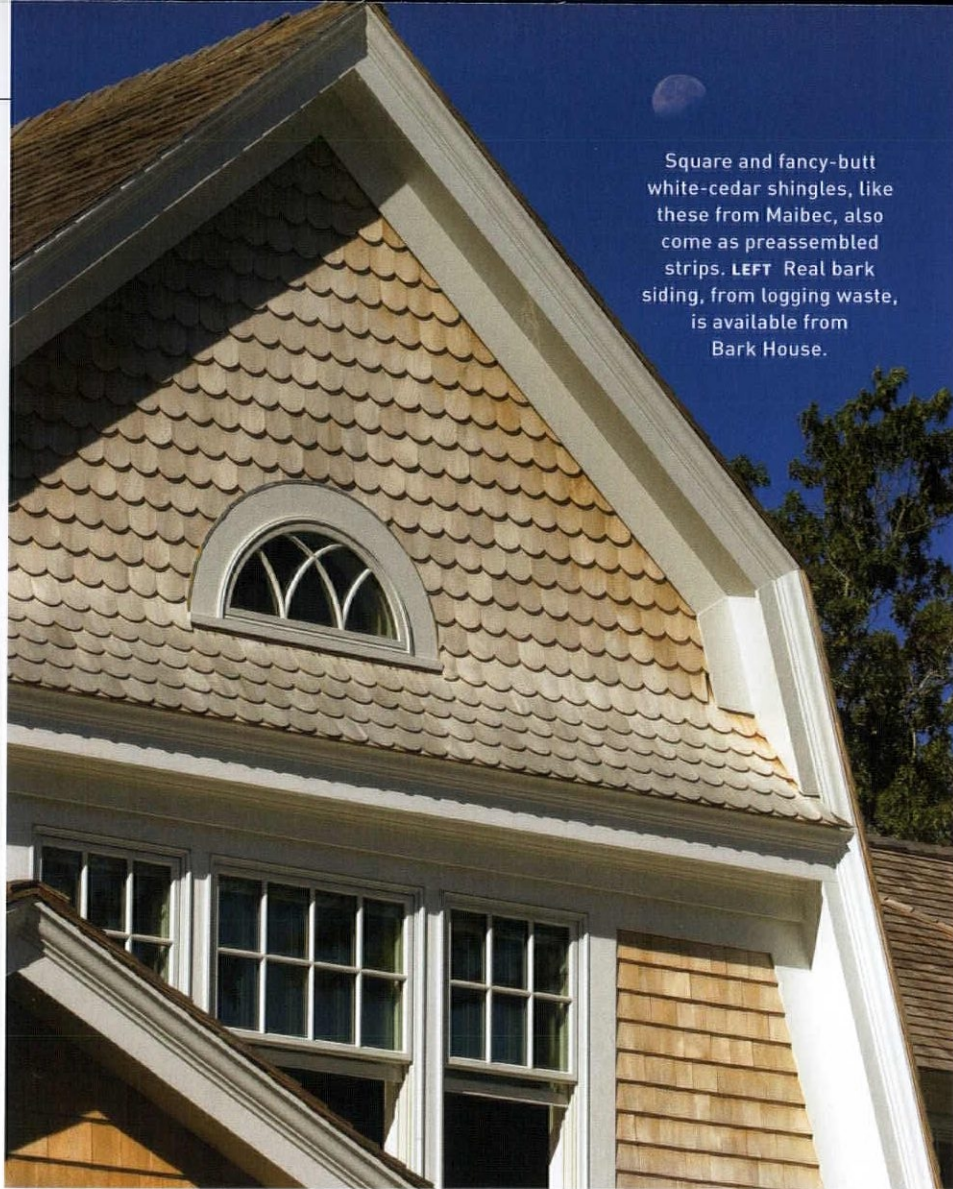
Lap siding is likely the oldest form of wood cladding in our history. It's most commonly produced by flat-sawing

lumber at an angle, splitting the wood into two pieces. Each finished board tapers from thick on one side to thin at the other. (The profile produces the characteristic clapboard edge.) Better grades of lap siding are cut radially from the tree with growth rings perpendicular to the board. This yields a more consistent, vertical grain that's superior to other forms of siding.

If you're unable to find either flat-sawn or radially sawn lumber to match the depth and profile of clapboards on your house, it's possible to have new boards milled to spec, or to field-cut the wood to size. It's more expensive, but custom milling eliminates some potential problems with field cutting. Not all carpenters are experienced in cutting lumber on site, and field cutting also may also leave unfinished raw cuts on seasoned or factory-finished wood. (A raw end grain absorbs water exponentially faster than a finished surface.)

Novelty siding covers an extensive range of butt and tongue-and-groove jointed profiles, including shiplap, V-groove, cove, channel, and a host of others familiar from early-20th-century houses. Most are still available from lumberyards and building-supply houses. If you need something unique—say, a log-face profile for your summer cabin—you may be able to talk a mill operator into fabricating it if you bring a sample. Other forms of novelty siding include bark sheathing and shingles, real wood products made from logging waste, which recall the Great Camps era.

Shingles are among the easiest forms of siding to replace when damaged. Tapered and cut to be thinner at the top and thicker at the bottom, vertical-grain cedar shingles are traditionally installed in overlapping rows, one by one. Using individual shingles still makes sense for smaller projects or when doing smaller repairs. When



Square and fancy-butt white-cedar shingles, like these from Maibec, also come as preassembled strips. **LEFT** Real bark siding, from logging waste, is available from Bark House.

OLD-SCHOOL SIDING

Looking for true vertical-grain clapboards cut from a single log? Ward Clapboard Mill has been cutting radially sawn boards since 1864. Unlike flat-grain siding cut from stock lumber, Ward's clapboards are produced using a unique radial sawing process similar to traditional rift sawing. • The white-pine or red-spruce log is first debarked and rounded into a perfect cylinder. Positioned on a lathe in a carriage that moves back and forth, the log passes over the saw, which makes full-length cuts set to the desired clapboard depth. After each cut, the log is rotated exactly $\frac{5}{8}$ " for the next pass, a process that continues until it has rotated a full 360 degrees. • The precise cut gives each clapboard its taper and true vertical grain, qualities that produce a sharp shadow line and superb drip edge. Vertical-grain siding is especially well suited for exterior siding. It wears extremely well, and cups, shrinks, and swells less than flat-sawn wood. While the boards accept paint and stain well, they also can be left unfinished to weather to a silvery grey.



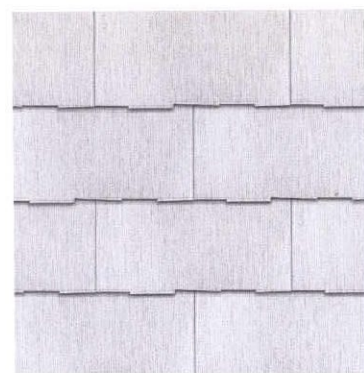
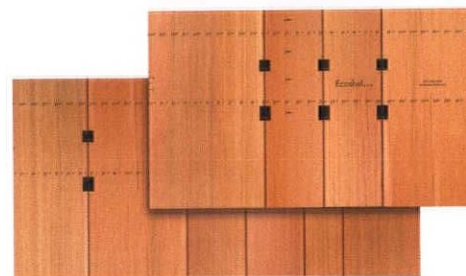
LEFT Long-time sawyer Bob Pierce operates the radial saw at Ward Clapboard Mill in Moretown, Vermont. Good-looking and stable, clapboards cut this way actually last.

it comes to large expanses of exterior wall or a complete resheathing, however, a shingle system is worth a look.

These systems not only link individual shingles together in rows for faster installation, but also are marked with self-aligning features that indicate the correct amount of overlap and staggering between successive rows. They're available in even- and staggered-butt coursing plus half a dozen or more fancy cuts, the latter making replacing damaged or missing historic shingles in the gable of a two-storey Queen Anne more affordable. Manufacturers offer prefabricated systems for corners, arches, and other areas of architectural dimension. (Cedar Valley, for instance, offers prefab 90-degree flush corners, extended return corners, and three-piece radius corners as well as custom flared

systems.) You can order shingles prestained or in dozens of solid colors.

Fiber-cement siding now mimics just about any siding material, including those 1950s-era shingles with waves and ridges. GAF's WeatherSide fiber-cement line, for example, includes three patterns originally produced by Supradur. (The asbestos-free lookalikes use an aggregate reinforced with fiberglass or other fibers.) Other similar options resembling traditional siding or shingles come as systems with coordinating trim and soffit boards. James Hardie expanded its offerings to include deeper lap and beaded lap reveals, as well as beveled, square, V-groove, and shiplap channel patterns in its Aspyre collection. Nichiha's wall-panel line offers high-end wood and stone lookalikes, some with a Retro vibe.



TOP Fiber-cement siding from James Hardie's Aspyre collection is $\frac{5}{8}$ " thick and casts realistic, deep shadow lines. **MIDDLE** Ecoshel's pre-assembled cedar-shingle systems are marked for optimal spacing and install five times faster than individuals. **ABOVE** GAF reproduces three patterns of Fifties-style shingles in fiber cement. **BELOW** The clapboards are rot-resistant Western red cedar.





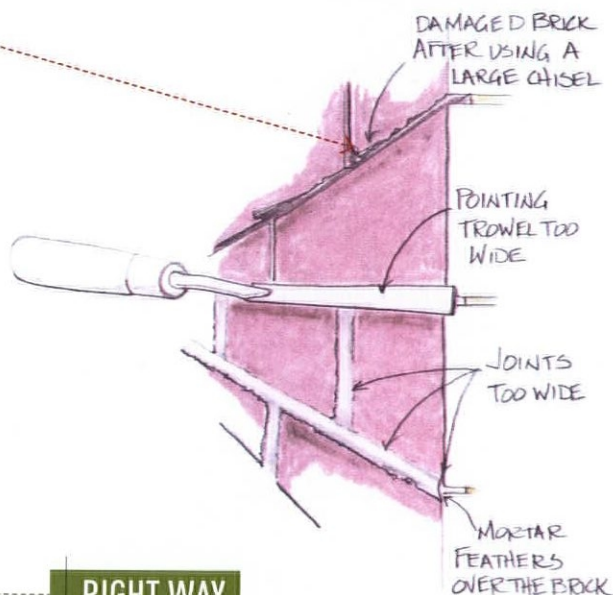
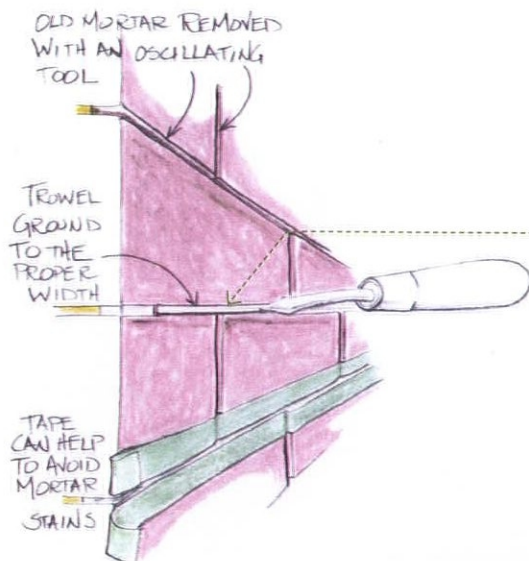
Repointing "Butter" Joints

New brick houses are predictable: red bricks with light-grey mortar joints $\frac{3}{8}$ " to $\frac{1}{2}$ " thick. It wasn't always this way. Brick manufacturing was in full swing by the second half of the 19th century, and builders were experimenting with brick colors, brick bond patterns, and mortar colors and joints. A popular variation was the use of a very thin joint—less than $\frac{1}{4}$ " and commonly $\frac{1}{8}$ " to $\frac{3}{16}$ "—often referred to as a butter joint. This joint for high-quality brick was sometimes used only on a building's primary façade. The joint needs repointing less often than do ordinary joints. When it does come time, however, it takes extra time and skill to repoint. **By Ray Tschoepe**

WRONG WAY

USING COMMON TOOLS

When removing the deteriorated surface mortar in preparation for repointing, avoid using a chisel or angle grinder, which can damage the brick face. The narrowest, readily available pointing trowels are probably not thin enough for butter joints. Even with care, it is impossible to repoint this type of joint without pressing mortar onto the brick surface, altering the appearance.



RIGHT WAY

MODIFYING A TROWEL

To clean the joints to a uniform depth of about one-half inch, use an oscillating tool with a blade designed to remove the grout between ceramic tile. To repoint, file or grind down the sides of an ordinary pointing trowel to the approximate width of the joint. I also find it easier to use if the length of the trowel is shortened by 40% to 50%. Masons have reported that using tape helps limit the amount of mortar staining on brick below.

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



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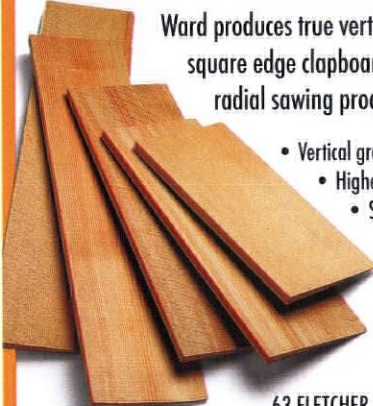


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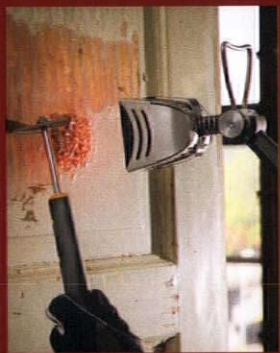




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Prepping for Exterior Painting

DIY, or hire a pro?

Review these stages, all of which are crucial to a lasting paint job, and then decide. **By Lynn Elliott**

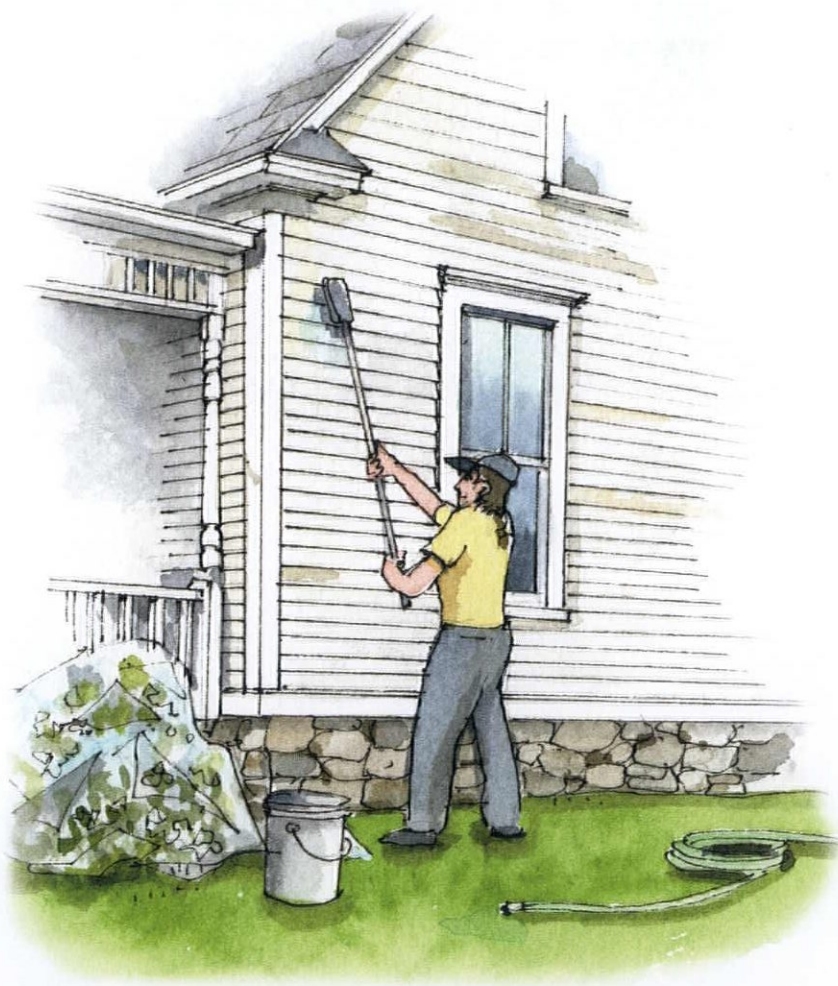
STEP-BY-STEP

1. SCRUB AND RINSE

The use of a power washer is effective —when done well by someone with experience. The method has the potential to damage the surface, break windows, and drive water into the wall, when done by a novice. It's possible to prep the surface using just scrub brushes, detergent, and a garden hose. Be thorough, as new paint won't adhere well to dirt, mildew, or failing paint. Using a hose, a pump sprayer, and a scrub brush is slower but safer, and just as effective.

Wet down the walls, then wash with a mix of 1 gal. water to 1 cup chlorine bleach to 1 cup TSP or equivalent. (JOMAX House Cleaner already has a mildewcide in the formula.) Some people swear by using detergent bottom up and rinsing top down, but in any event, always rinse well before the cleaning solution dries and causes streaks. In good weather, the walls will dry in a day or two.

Steps cover repainting of previously painted wood such as clapboards and trim. You can, of course, do some work yourself and hire pros for the rest. Consider tackling one side of the house per year. • Do any carpentry repairs beforehand, including replacement or consolidation of damaged elements. Be sure you have adequately prepared surfaces to support a ladder. Trim shrubbery that's too close to the siding. Cover plantings with fabric (not heat-trapping plastic) tarps and remove them at night. Using painter's tape and plastic, mask lamps, mailboxes, meters, etc. as well as windows. Use drop cloths on the ground to contain detergent and scrapings.



A NOTE ON SCAFFOLDING Its set-up, use, and take-down all come with risk. Most DIYers should not attempt a job requiring scaffolding above a second storey. Keep in mind topography (slopes, soil conditions), wind loads, and personal ability. That said, for many jobs, scaffolding is considered safer than a ladder because it is stable and you won't be tempted to over-reach. For information, see manufacturers' websites and osha.gov

2. SAND AND STRIP

Look for bubbled, chipped, and alligatored paint. [Address the underlying reason for the failure.] Spot-remove paint down to a sound layer. Small random-orbit or pad sanders make a big job go faster. Use medium-grit sandpaper to feather the edges between paint and spots of bare wood. Wear a dust mask for all of this work.

For areas needing stripping, try the Paintshaver Pro, an angle grinder with a dust collector that connects to a HEPA vac. Or apply heat safely with the Speedheater Standard 1100 Kit, which uses infrared rays. Follow by sanding siding smooth with an orbital sander. With power sanders, wear a respirator, gloves, and eyewear.

Houses built before 1978 probably have lead paint. Stripping all to bare wood is not usually necessary, but if you do need lead abatement, better to call a pro. DIYers should know local rules about containment and disposal, and wear a NIOSH-approved respirator while working. See epa.gov/lead

TOOLS & MATERIALS

- tarps & drop cloths
- ladder
- detergent (mildewcide if needed)
- extension scrubber
- hose or pressure washer
- painter's tape
- paint scrapers
- medium-grit sanding block
- orbital sander
- stripping tool
- exterior caulk & gun
- paintbrushes
- primers and paints



sufficient, but cannot be used on cedar or redwood; for these woods, use an oil-based primer.

If the paint surface is clean and well adhered, you generally can skip priming. If you are drastically changing the color or the shade of the finish paint, consider having the primer tinted, but not to exactly the same color, as you'll want to be able to spot missed areas during finish painting.

Caulk after priming. Fill gaps between the body siding and trim, as well as between dissimilar materials such as wood siding and brick. Don't caulk between siding courses.

3. PREP AND PRIME

Consolidation and epoxy filling, like carpentry repairs, are beyond our scope here. You can fill small, shallow holes and divots with a fast-drying, flexible, exterior filler. Bare, very dry, sun-damaged wood can be prepped with the old OHJ formula: a 50/50 mix of boiled linseed oil and turpentine, brushed on to saturate the wood in several successive coats. This will fill the pores of the wood, repelling water and providing a good surface for the primer.

Use a compatible primer on all bare wood, fillers, and areas of chalky paint. Acrylic (water-borne) is usually

4. PAINT IN GOOD WEATHER

DIYers working on previously painted old wood do best with brush application. Paint large areas first and details last. Where two colors meet, allow time for the first color to dry before returning. Work on the shady side. Don't paint in high humidity, extremes of temperature, or when rain is expected. "Lay on" the paint using a brush or roller, being




generous without creating runs. In a few strokes, cover an area that will remain wet as you go back to "lay off" or smooth the paint. Use a good paintbrush to spread the applied paint evenly, finishing with long strokes. Generally it's best to apply two thin coats. Do three or four courses at a time, side to side, before moving down to the next. Paint trim last.

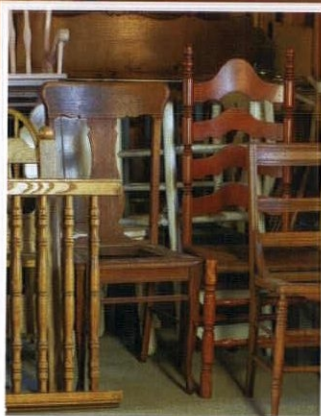


Chairs Become Dog Beds

A dog-loving couple create unique pet furniture. **By Brian D. Coleman**

 Becky and Matt Cattani had a pet deli and boutique in Santa Cruz; when they moved to Nevada City, Calif., they opened Moon Doggies Motel [moondoggiesmotel.wordpress.com] and began making vintage-style pet beds from salvaged chairs. Buy from their stock or supply your own chair. For DIYers, the project is pretty straightforward, they say. It just requires some planning along with basic woodworking tools and a sewing machine. Start with a wooden chair, maybe one with a pressed or carved back, and certainly not a valuable antique.

ABOVE Unusual old chairs (and sometimes pairs) become dog beds for any size pet.
CENTER RIGHT Becky Cattani, the seamstress, with two family members.



The Cost

OLD WOOD CHAIR	\$25
CUSHION MATERIAL	\$15
SANDPAPER	\$05
3" WOOD SCREWS	\$05
PRIMER & PAINT	\$35

TOTAL \$85

the process

1. DISASSEMBLY

Remove the chair seat: Some can simply be unscrewed, but removal may require sawing through the wooden supports between the chair legs to get the seat to completely separate. If the chair has a cushioned or jute seat, remove it from the frame by unscrewing it, and remove any foam with pliers and a screwdriver. Jute may be cut away with a razor knife and scissors. Be sure to remove any remaining nails or staples to avoid later injuring the dog.

Next, remove the chair back. Shorten it to create a headboard by measuring

from the top of the chair down to the desired height on each side, then cutting through the back with a hand saw. Conserve decorative detailing such as scrollwork, carving, and cutouts to retain the chair's vintage charm.

Cut off the back legs flush with the bottom rails of the chair seat,

leaving enough structure to attach the chair back as a headboard. Predrill and then use 3" wood screws, being careful not to split the wood. If you didn't need to cut down the back, you can just flip the seat over, screw the seat into the back though existing holes, and cut the back legs slightly longer for feet below the bottom of the seat base.

2. REPURPOSING

For larger dog beds, use two chairs to make a double headboard. Make your own bed rails out of matching wood,

"A dog is man's best friend."

Just where did that proverb come from? King Frederick of Prussia named dogs "man's best friend" in 1789. Its modern use has been traced to Senator George Graham Vest of Missouri, who in 1870 was the plaintiff's lawyer in the case of *Burden v. Hornsby*. Charles Burden's favorite dog, Old Drum, was fatally shot by the nephew of neighbor Leonidas Hornsby when the unsuspecting pet wandered onto Hornsby's property. Enraged, Burden sued Hornsby, and the case eventually reached the Missouri Supreme Court. Future senator Vest delivered the words, "The one absolutely unselfish friend that a man can have in this selfish world . . . is his dog."

To the delight of dog lovers everywhere, Burden was awarded \$50 in damages. The local Chamber of Commerce erected a statue of Old Drum on the lawn of the Johnson County Courthouse in Warrensburg.

attaching them with Rockler's locking bed-rail brackets [rockler.com]. Bedposts are made from the front legs of the chair by measuring an equal distance on each leg and cutting them down. Rough edges are sanded after the legs are cut. Retain decorative turnings and details as much as possible.

3. REFINISHING

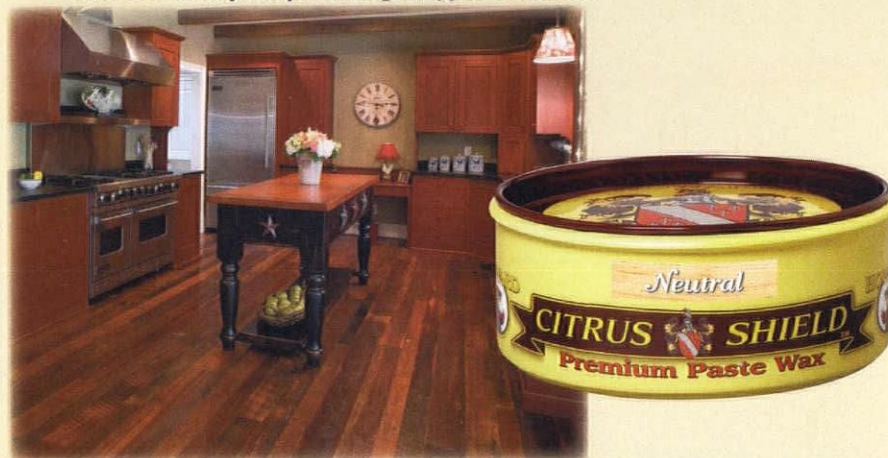
Now that you have the basic bed—the seat frame, seat base, and back of the chair as headboard—sand down any rough spots with 120 sandpaper, following with 220 grit. The piece may then be stained or painted. Spray-painting is easy and quick. After it dries, put the bed together and add your custom cushion!

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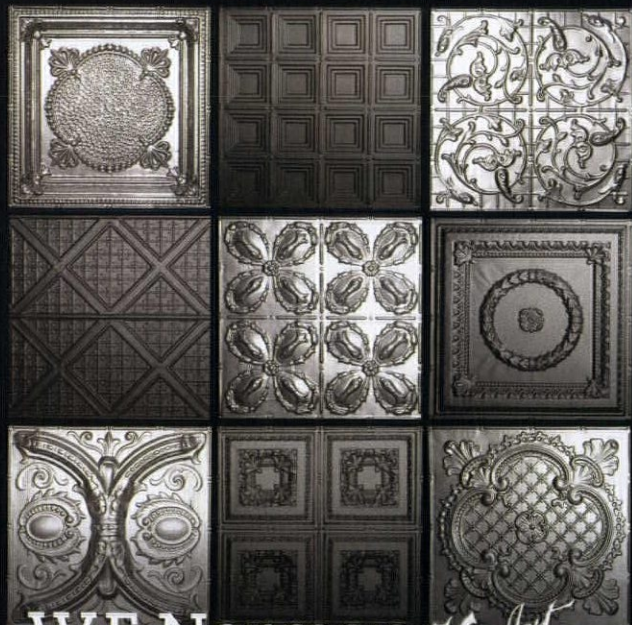


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INSPIRE

A gilt-incised, ebonized wall cabinet, ca. 1880, displays a collection of Christopher Dresser ceramics designed for Minton with exuberant, Far Eastern patterns.

ROCOCO TO AESTHETIC

The modest façade of this gabled house belies the wonder of curated collections within. **page 54**

54

COLLECTING ENCHANTMENT
Victorian odyssey on Long Island.
+ LATE 1900s FURNITURE


64

AVONDALE REBIRTH
A 1740 house sparks imagination.
+ LIME FROM OYSTER SHELLS

72

A COLONIAL ANTIQUE
Sophisticated, artful stewardship.
+ THE ARCHIVES: WALL MURALS





TIMELESS LESSONS

Inveterate collector Ann Pyne says that her knowledge of 19th-century design readily translates to other projects in her work at McMillen Inc. The fundamental principles of good design, she says, never change.

What if you bought a Victorian farmhouse and, endeavoring to learn about the period, became entranced? You might design Aesthetic and Rococo parlors, a Sheraton Revival dining room, and a kitchen with Anglo-Japanese notes.




AN UNASSUMING gabled Victorian on Long Island, the house was built ca. 1856 by Edward Howell, a Hamptons whaling captain. The house stayed in his family until the late 1970s. Set on three acres of orchards and farmland, it had never been significantly altered. The designer Ann Pyne came upon the property on a grey and blustery day in the fall of 1983, and she immediately felt at home.

TOP A familiar type, the three-bay, gable-front house was built in the middle of the 19th century. **ABOVE** Homeowner and designer Ann Pyne greets guests from the front porch. **OPPOSITE** In the front parlor done in Aesthetic Movement mode, an English painted and gilded chest sits beneath a pre-Raphaelite painting by Robert Van Vorst Sewell; it depicts a classical maiden.

collecting ENCHANTMENT

BY BRIAN D. COLEMAN / PHOTOS BY JOHN NEITZEL



VARYING MOODS

Each room in the house is decorated and furnished in a different style of the decades-long Victorian period. The library has the eclecticism of the 1890s, blending historical styles from Rococo to the return of American Empire.

Ann Pyne is the daughter of legendary interior designer Betty Sherrill, the late chairman of McMillen Inc., New York City's oldest continually operating design firm. Ann says that her mother humored her but never truly understood the love her daughter developed for the 19th-century antiques she collected to furnish the simple Victorian house.

The old house had been maintained by the Howells and just needed freshening. An appropriate William Morris pattern replaced striped wallpaper in the front parlor. The dining room became a leafy bower with the installation of a Louis Bowen wallpaper with undulating bands of pale-green roses. Systems were, of course, updated, but the original hot-water radiators still work.

Early renovation included the kitchen, a straightforward room

with beadboard walls and cabinet fronts, and updated appliances. The ceiling, 10 feet in height, gave the room a stunning Victorian Revival presence when Ann papered it with Bradbury & Bradbury's Morris-inspired pomegranates. At this point, Ann and her family settled in, and little else changed for 30 years.

Ann Pyne, who came to McMillen Inc. in 2002 and is the firm's president, had inherited her mother's eye for color and design. But her embrace of Victorian hadn't been immediate. She recalls her first visit to a dealer in 19th-century antiques, when, dismayed by the "heavy, ugly" furniture, she bought an overstuffed Turkish armchair, the least offensive piece, and left.

In the years that followed, Ann researched the styles of the late 19th century, meeting dealers and attending [text cont. on page 61]



HISTORICAL REVIVAL LIBRARY

The library-parlor includes a *récamier* designed by Ann Pyne; a Kimbel & Cabus desk that was a gift from her father; an ebonized Eastlake-style wall shelf; and Renaissance Revival armchairs with carved crests. Elsewhere in the room, an Empire Revival bookcase holds fancy bound volumes, George Tinworth frog and mouse tiles, and peach blow jugs and vases, ca. 1880. Rounding out the furnishings is a Jacobean Revival side chair purchased at Farm River Antiques. The button-tufted Renaissance Revival armchair is upholstered in fabric by Old World Weavers (top photo).

AESTHETIC MOVEMENT PARLOR

Ann Pyne chose an **Aesthetic Movement** theme for the front parlor, where a painted and gilded desk is English. William Morris's 'Owen Jones' wallpaper from Sanderson, a subtle fleur-de-lys pattern, makes a richly colored, pleasing background. The parlor's mantel has W.S. Coleman tiles depicting cavorting cherubs. Above it rest a rare Low Art Tile brass clock, Benson candlesticks, and wall-sconce plaques by Thomas Jeckyll, ca. 1875. Ann Pyne designed the pelmets (upholstered valances); lace panels puddle on the floor in the Aesthetic treatment.



SHERATON DINING ROOM

The smaller dining room is traditionally furnished with a French Provincial table, and Sheraton-reproduction chairs that came from the owner's grandmother. Parian classical figurines rest on an Empire pier table. The Stark carpet with sprays of roses was one of

legendary French interior designer Madeleine Castaing's favorites. Blue-and-white Anglo-Japanese ceramics including a pilgrim's flask and a pair of vases add an elegant accent on the table.

- Aesthetic Movement ceramics include an Old Hall Pottery coffeepot with hand-painted cherry blossoms, designed by Christopher Dresser, and a jardinière of classic Greek maidens by Henry Stacy Marks.



ROCOCO PARLOR

The more formal parlor, a sitting room off the dining room, is done in Rococo Revival fashion. The room has a delicately carved Meeks rosewood parlor set as well as a substantial center table the owner dubbed "the Queen Mum." American oil paintings hang on the walls. Beyond is a glimpse of the Aesthetic Parlor.



Anglo-Japanese KITCHEN

The ceiling by Bradbury & Bradbury Art Wallpapers sets an Aesthetic tone in the kitchen, which became an odyssey into Anglo-Japanese design and its whimsies. Low Art Tile clocks with sparrows and flowers occupy countertops, where one might expect a mixer. The table is laid with transferware plates depicting ducks and cherry blossoms; Gorham sterling flatware, with handles imitating Japanese bronzes, crawl with bugs and butterflies. • Anglo-Japanese table settings include polychromed, French transferware plates and Gorham sterling 'Kozuka' flatware with bronze handles inspired by Japanese kozuka (short, decorative blades often attached to longer swords). • On the wall, an assortment of brown-and-white, Aesthetic Movement transferware tiles have gilded, late-19th-century frames.



A PANTRY FOR COLLECTIBLES

A small pantry by the kitchen showcases assorted collections: 19th-cranberry glassware, Royal Worcester vases, and early American pressed glass. A pair of Theodore Deck chargers in robin's-egg blue hangs on the wall.





Reformed Gothic IN BEDROOMS

Bedrooms upstairs befit a country house, yet they showcase good examples of Modern Gothic furniture. A muscular Hunzinger chair sits next to the bed in the master suite, which is furnished with an upholstered day bed and wicker and faux-bamboo pieces. Pale walls and floor keep the room casual and contemporary. • Rare and delicate, a white-and-gilt Kimbel & Cabus open columned desk sits in daughter Elizabeth's room. The custom floral wallpaper was copied by McMillen Inc. from a French design.



A LIGHTER TOUCH

The master bedroom is casually furnished with a comfortably upholstered day bed, wicker and faux bamboo antiques, and, beside the bed, a Hunzinger chair of the Modern Gothic era.

More Online



See outtakes and more details from this house: oldhouseonline.com/house-tours/rococo-to-aesthetic



A COLLECTOR'S GUEST BARN

Collections in the barn have a British focus, with both Aesthetic and Arts & Crafts designs: an ebonized wall shelf set with exotic, blue-and-white Minton ceramics by Christopher Dresser; an étagère crowded with gilded Royal Worcester pilgrim flasks and vases. • The front of the main room is furnished with a parlor set from Ann Pyne's grandmother. Along with Aesthetic Movement tiles and ceramics, it makes an eye-catching contrast to the rustic setting. At the other end, rare romantic tiles by Henry Stacy Marks glow on the wall above a painted pine bed. The ca. 1873 tiles depict the seven "Ages of Man." • An arresting tableau features an Aesthetic Movement stained-glass panel depicting "The Mikado" hung above a Reformed Gothic oak table holding rare, John Bennett ceramics, ca. 1880.



LEFT A painted pine bed centers one end of the barn's main room; on the wall, glowing, romantic tiles, ca. 1873, portray "The Ages of Man."

FAR LEFT In the barn, a formal vignette: the Reformed Gothic oak table sits beneath an Aesthetic Movement stained-glass panel inspired by "The Mikado."



The 1850s barn, now holding guest rooms, is at the rear of the property.

shows and auctions. Taking her grandmother's rosewood Rococo parlor suite as her starting point, she began collecting, and decided to furnish each room as an example of a particular style.

Bitten by the bug, Ann Pyne continued to acquire antiques and so turned to renovation of the ample barn. With an assumption the space would be used for children and grandchildren, the two main rooms were painted a neutral white and stabilized with new pine floors. The upper loft retains the smell of hay. The stage was set for the display of collections with a British focus, of both Aesthetic and Arts & Crafts design. Ann admits that the grandchildren were soon asked to play elsewhere, after she found that drinks spilled in the loft had left a sticky film on a row of museum-quality, George Tinworth ceramic bible maquettes atop a bookshelf.

LATE-19TH-CENTURY FURNITURE MAKERS

A TRIO OF VICTORIAN-ERA FAVORITES, NOW HIGHLY COLLECTIBLE. By Brian D. Coleman

➔ Following the Civil War and the nation's return to economic prosperity, ornately decorated interiors proliferated. Properly furnished rooms were a sign of education and good taste, and a way to show off one's wealth. Furniture makers began producing furniture in exotic styles from Renaissance to Modern Gothic.

George Hunzinger

The cabinetmaker immigrated to the United States from Württemberg, Germany, in 1855, and opened a furniture business in New York City, which he operated with his son until George Sr.'s death in 1898. Hunzinger produced a wide range of "fancy" chairs, folding and lounge chairs, platform rockers, tables, settees, and daybeds. Hunzinger sometimes featured geometric elements such as cones and spheres, and his well-known "lollipops" still seem modern. His designs were functional, often influenced by mechanics, and not purely historical.

Hunzinger patented 21 designs, including, in 1869, a cantilevered seat supported by diagonal braces that continued as legs; it became a signature of his work. He is also known for his 1888 invention of threading wires through the chair seat and back, each wire adjusted by a nut, eliminating the common problem of loosening joints. His work is typically stamped or has a paper label. The best reference for Hunzinger's work is Barry Harwood's book *The Furniture of George Hunzinger: Invention and Innovation in Nineteenth Century America*.

Kimbel and Cabus

This New York City-based furniture and decorating firm was founded in 1862 by two cabinetmakers, German-born Anthony Kimbel and French-born Joseph Cabus. The company became known for its Modern Gothic (Aesthetic Movement) and Anglo-Japanese furniture.

The firm received great praise at the 1876 Philadelphia Centennial Exposition for their Modern Gothic pieces, which were considered a breath of fresh air after the "excesses" of the elaborate rococo designs of earlier Victorian decades. Wood, often cherry, was frequently ebonized, and decorated with angular and incised gilt lines. Colorful tiles, painted panels, and robust nickel-plated strapwork were added decoration.

Although this Reformed Gothic style was short-lived—tastemaker and author Clarence Cook pronounced it passé by 1878—the style and its antecedents would

become influential once again during the English Arts & Crafts movement. Kimbel and Cabus were in business for only two decades, dissolving their partnership in 1882. Learn more through the company's 1875 trade catalog, online through the Cooper-Hewitt Smithsonian Design Museum: library.si.edu/image-gallery/collection/kimbel-and-cabus



KIMBEL AND CABUS



ROBERT J. HORNER

Robert J. Horner

Horner opened in New York City in 1886, advertising "First-Class and Medium-Quality Furniture" to serve both wealthy and middle-class markets. R.J. Horner & Co. produced a wide range, primarily in oak and mahogany due to a shortage of walnut. The output ran from dining-room sets to hall trees, upholstered parlor sets to desks. Horner's furniture is marked by heavily carved surfaces covered with griffins, gargoyles, cherubs, and gadrooning.

Identifying Horner furniture can be difficult, as other makers including Mitchell & Rammelsberg worked in a similar style. Horner merged with George Flint by 1915; Horner & Flint operated until about 1930.



ABOVE This beaded Hunzinger parlor chair retains all of its original upholstery—making it a good model for restoration of others. **OPPOSITE LEFT** The Kimbel and Cabus Modern Gothic cabinet-secretary, ca. 1875, is of ebonized cherry with gilt incising, brass, leather, and glazed tile. **OPPOSITE RIGHT** Part of an oak dining suite, the carved sideboard, ca. 1885, was made by R.J. Horner & Company.

Avondale Farm

AN IMAGINATIVE REBIRTH

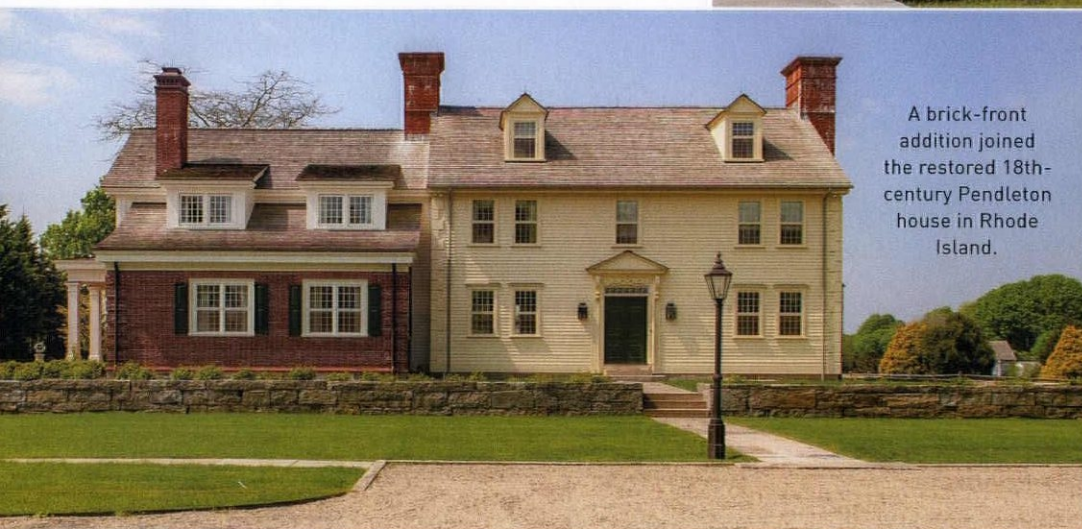
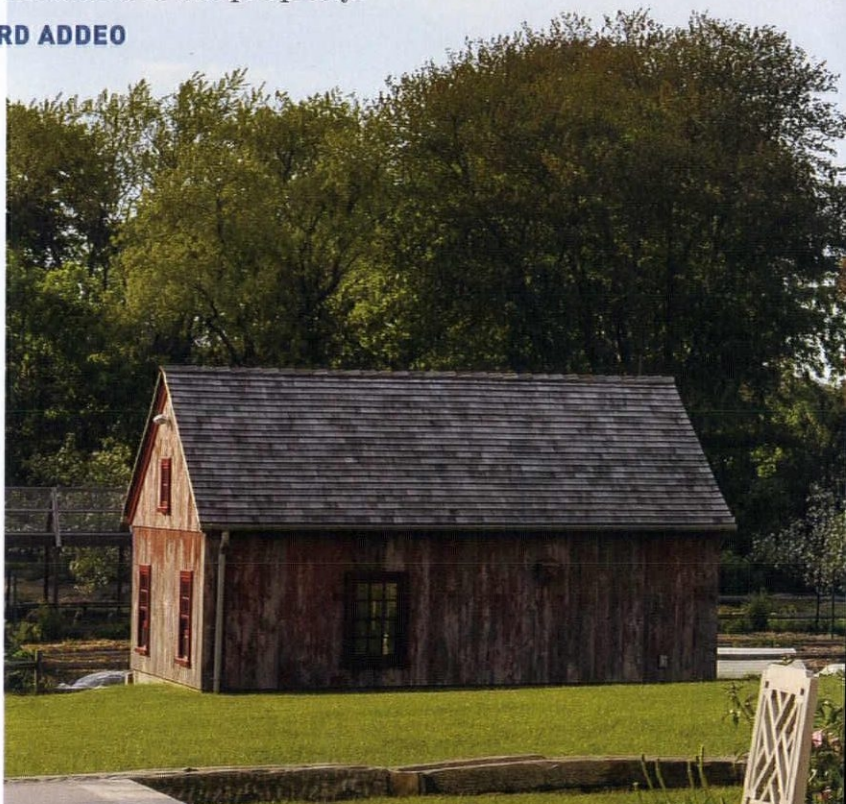
The ca. 1735 house was disassembled and rebuilt on a new foundation, a rescued 1742 banquet hall appended to it, an addition in Greek Revival style built for the kitchen, and a Maine barn added to the property.

BY REGINA COLE / PHOTOGRAPHS BY EDWARD ADDEO

T


he Georgian-period Colonel Pendleton House in Westerly, Rhode Island, was in peril, as was the land that surrounded it. As part of a complex, public-private initiative, it was saved and rebuilt through the efforts of owners Charles and Deborah Royce. The work was done by the Cooper Group, a specialist five-company collaborative providing preservation and restoration management, structural repairs, energy upgrades, historical additions, and period millwork.

"Of all the things we accomplished with the Pendleton House," says Brian Cooper, "I am most proud that we were [text cont. on page 68]"



A brick-front addition joined the restored 18th-century Pendleton house in Rhode Island.





House and barn
are well sited to
create outdoor living
space. Quoins on the
old house were a
renovation upgrade.

FARMLAND OASIS

Beyond patio and yard are four acres of gardens, orchards, and vegetable plots—and bee-hives, a chicken coop, sheep, with a resident gardener.



LEFT The living room's Georgian elements include a fireplace with a bolection moulding surround, pilasters with Corinthian capitals, deep dentil moulding, and a paneled wainscot. Two summer beams accentuate the fireplace wall. **OPPOSITE** From the central hall, the view is through the dining room into the library, a legendary early-18th century room incorporated into the addition.



ABOVE Each corner of the dining room boasts a shell cupboard reproduced after one found in an 18th-century house in this area. The homeowner chose to paint them a saturated shade of coral; the flattering color is one she always uses in dining rooms. **RIGHT** The lovely old wood paneling in the family library was once in the banquet room of Sparhawk Hall, a great Georgian house built in 1742 in Kittery, Maine.

IMPROVING pedigree and efficiency

"This house was plank-framed—a method typical only in southern Rhode Island in the early-18th century," Brian Cooper says. "During frame repair and reconstruction, the frame was converted to an 18th-century stud construction to allow for mortise-and-tenon hurricane braces, meeting coastal requirements. The stud frame also created a three-inch wall cavity for the



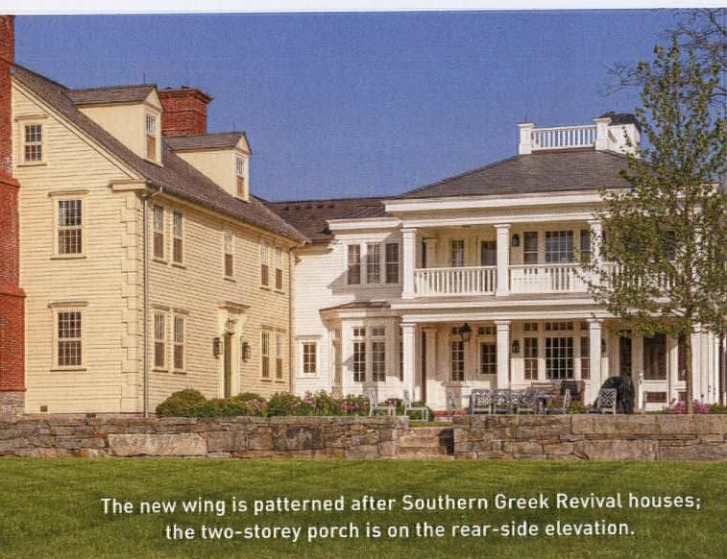
introduction of modern insulation and wiring. Now, this is a smart house that's up to code and has geothermal heating and cooling systems." The old house, in ruinous condition, got such period upgrades as wood quoins at corners and new dormers.





A PERFECT MARRIAGE

The warm tones of antique woodwork beckon from the library, an 1742 salvaged room appended to the ca. 1735 Georgian-era house.



The new wing is patterned after Southern Greek Revival houses; the two-storey porch is on the rear-side elevation.

able to save Sir William Pepperrell's banquet hall." Cooper is referring to the long-lost banquet room from the 1742 Sparhawk mansion in Kittery, Maine, which was demolished in 1967. The Royces bought elements of the historic room, salvaged from the house commissioned by Sir William Pepperrell for his daughter on her marriage. It has become the Royces' library, part of an addition to the Pendleton House.

Creation of the Avondale Farm Preserve, a property of the Westerly Land Trust, was launched, in part, to save and rebuild the Pendleton House. Trust land surrounds its four-acre private parcel; the public land provides walking trails on 50 acres of coastal farmland once slated to become a housing development.

"Chuck, my husband, spent summers in Watch Hill [a village of Westerly] as a child," says story editor and novelist Deborah Royce. Financier Chuck Royce is a pioneer of small-cap investing. The Westerly Land Trust is not the couple's first rodeo.

"When we met," Deborah continues, "I was an actress ... Chuck suggested we take on restoration of a 1939 movie theater, the Avon, in Stamford, Connecticut." It became a nonprofit art-house cinema. They also rebuilt the vast, oceanfront hotel the Ocean House, a Westerly landmark since the 19th century.

Still, neither of them professes to be a historic-preservationist. "They are community people," says their friend and interior designer Iliana Moore of Bronxville, New York. "I've helped them with homes in Florida, Connecticut, New York. They are passionate about what historic architecture means in a community."

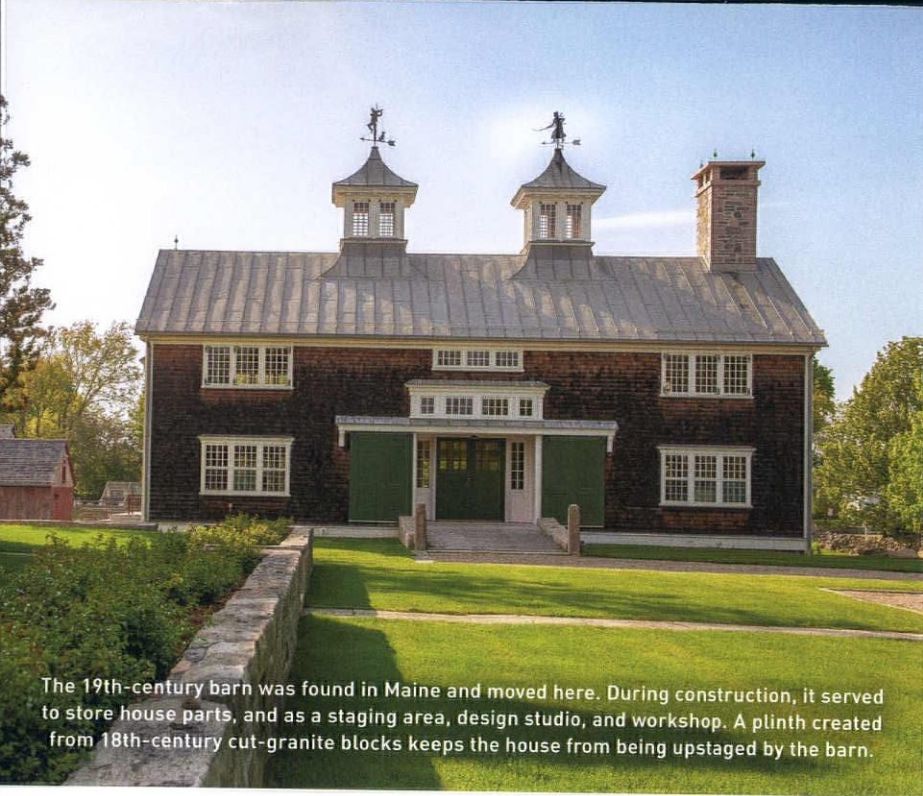
In the rebuilding, Brian Cooper reused 18th-century cut-granite blocks to build a plinth,

The project took five years, and was spearheaded

by Brian Cooper, Iliana Moore, and builder-designer Hayward H. Gatch III. First, the Pendleton House was meticulously disassembled, catalogued, labeled, and stored while a new foundation was dug. Early in the process, owner Charles Royce and Hayward Gatch decided that the house should move slightly to the west, to align better with an enormous **1840 BARN** that had been moved to the property.

"Chuck and Hayward put a lot of thought into the view corridors," Deborah Royce says. "And, had we not moved the site of the house, we wouldn't have had space to build the new wing to the east."





The 19th-century barn was found in Maine and moved here. During construction, it served to store house parts, and as a staging area, design studio, and workshop. A plinth created from 18th-century cut-granite blocks keeps the house from being upstaged by the barn.



ABOVE A sitting room adjacent to the kitchen exudes charm with its red-and-white checks and floral Chinoiserie upholstery. **BELOW** The kitchen features such classics as glass shelving, white marble counters, and pendant lamps. **OPPOSITE** (bottom) The new wing includes, just off the kitchen, a tidy mudroom with a brick floor. (center) Sam is the resident sheepdog.



A NEW CLASSIC

The kitchen is in the new wing, allowing its design to be unapologetically modern. Traditional cabinetwork and marble are timeless.



ABOVE The master bedroom suite is on the second floor of the new kitchen wing. Furnished in a classic New England scheme, it reflects the homeowner's love for antiques and gently worn oriental rugs. **TOP** A children's retreat now occupies space under the 18th-century hand-hewn beams of the attic. Inspiration for this blue-and-white color scheme came from Sweden. **RIGHT** A guest room on the second floor of the 18th-century house has cheerful yellow woodwork and a reproduction flame-maple, pencil-post bed—a fine reproduction. The paneled wall and granite fireplace are original.





upon which the house rests at a right angle to the barn. Hayward Gatch designed a brick-front ell that houses a modern kitchen, a master suite—and the library: Pepperrell's salvaged banquet hall. The new wing takes design inspiration from Southern Greek Revival architecture, with a two-storey verandah at the rear.

"A lot of original millwork survived," says designer Iliana Moore. "The contractors were purists, and used every piece." Chimneys were replaced, and quoins now dress up the façade. "In early housebuilding, three key elements don't come from the woods," Cooper says. "Iron for nails and hardware, glass, and slaked lime. So we even tried our hand at making slaked lime from oyster shells."


Original timbers were repaired using vintage white oak. Original clapboards, glass, wrought-iron nails, and rose-head nails were recycled and reused. Cooper Group companies duplicated 12/12 windows and installed the old glass, and replicated trim and entry treatments.

Iliana Moore created an interior scheme that relies on the furniture and oriental rugs collected by the Royces. The idea was that the rooms should look like those of a wealthy Colonist.

KNOW HOW

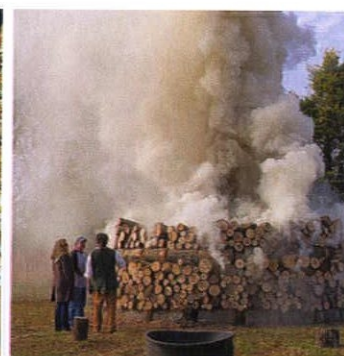
BURNING OYSTER SHELLS

EXACTING WORK REBUILDING THE CHIMNEYS EXTENDED TO CREATING A LIME MORTAR.

 In his drive to be as authentic as possible during restoration, Brian Cooper built a kiln, or lime rick, using eight cords of dry oak and two cords of green oak to burn oyster shells—re-creating the process used by early coastal builders to make quicklime. "We got the information about how to do it from Colonial Williamsburg," Cooper says.

With the help of Hill Town Restorations, a traditional Jamaican oyster lime kiln burn was constructed and burned to produce a historically accurate, beautiful white-lime putty. It took 30 hours of intense heat to drive the carbon dioxide out of the oyster shells. The shells, 40% lighter, were placed in vats and warm water was added. Within 45 minutes an exothermic reaction began and the water began to boil. Water was then added to the resulting calcium oxide to slake the lime. The soft mortar made from the slurry is especially good for use with soft, pre-industrial brick.

"It's a slow, laborious process, dependent on the availability of a lot of oyster shells," Cooper says. "As soon as they discovered dolomite, or limestone, they stopped burning oyster shells."



The lime kiln or lime rick is a 16'-diameter circle of stacked wood, surrounding 3500 lbs. of oyster shells; it will burn at 1800°. **RIGHT** The burned shells are put in water, where an exothermic reaction breaks down the shells to create slaked lime, a soft putty, which is screened into a pit.





In the dining room, an 18th-century English oak server is set with an antique, silk-velvet damask runner. Formal woodwork, including corner pilasters, is noteworthy. The brass chandelier is mid-20th century. **OPPOSITE** The Colonial-era house is remarkably well preserved.

Attracting the right owners through subsequent generations, this Connecticut house remains true to its period.

STORY AND PHOTOGRAPHS BY CARYN B. DAVIS

An Artful Approach



FOR A 1755 COLONIAL

“WE WANTED something a little neglected, but not changed,” Rosemarie Padovano says of the old-house search she undertook with Marcello Marvelli. The couple had no interest in taking on a complete restoration, nor did they relish unraveling work “done by somebody who had too much money and too little taste,” as Marcello puts it. The two had discovered Old Lyme, Connecticut, when they spent time on their sailboat in Stonington Harbor nearby. Beginning to tire of city life in Brooklyn, they began a search for an artistic old house.

Rosemarie Padovano is a sculptor and interior designer. Marcello Marvelli is an antiques dealer and art historian with a

Ph.D. in Medieval and Renaissance art from the University of Florence in his native Italy. Aesthetics were important. It took two years, but finally they found a 1755 Colonial-era house in Old Lyme. Home to generations of the Wade family until 1922, the Wade-Tinker house had never been altered in any significant way. It was structurally sound, so the couple could spend their creativity, hard work, and money on light renovating and furnishing.

They were thoughtful about the process; as experienced designers, they know full well what adds value and what does not. “When I work with clients, half of my job is advising on what we can do, aesthetically or functionally, to help them to enjoy their house more,” Rosemarie says. The





TOP The beechwood bergères in old needle-point are 18th-century pieces in Louis XV style. The Continental trestle table is 19th century. The 17th-century tavern joint stool is English oak. Paintings are by Michael St. John and John Finneran. **ABOVE** A detail in the dining room.

kitchen in this house is a case in point. Rather than gutting it or even buying new cabinets, the couple added a fresh coat of paint, and swapped out 20th-century chrome hardware and faucets for unlacquered brass that would acquire a patina. An unattractive island that had taken up most of the room was “decommissioned with a sledgehammer” and replaced with an antique worktable bought at a country auction. They painted the pine floor white and stenciled it in a diamond pattern.

“We changed countertops to end grain-maple butcher block, put in new lighting, and painted the wood ceiling white,” said Marcello. “We only use natural materials—that’s the main parameter. There is no plastic anywhere in the house or garden, nothing synthetic.”

That includes upholstery, fabrics, and rugs, all of which are wool, cotton, or silk. Rosemarie holds a master’s degree in sculpture as well as a BFA from Parsons School of Design; she found her passion, though, in textiles. The couple own Artemisia, an interior-design studio and shop in Old Lyme, where they sell handcrafted pillows, home elements, and antique furniture they have collected or designed. In their own house, [text cont. on page 78]



Exquisite woodwork

survives in main rooms,
including wainscots and
mantels. Tradition finds a
balance with contemporary
art; the painting over the
living-room mantel is by
artist Juliana Romano.



ABOVE In the kitchen, the antique worktable is heavy, solid pine. Antique copperware, retinned, is French and American. Cabinets are wood, now with unlacquered brass hardware. The natural wood countertops are oiled every few weeks.



ABOVE A seating area in the kitchen features an 18th-century French walnut wine-tasting table with 18th-century English chairs. The 18th-century oak cupboard is Welsh. **LEFT** Near the original mantel, the custom armchair by Artemisia is upholstered in Colefax and Fowler "Fuchsia" chintz. Fireplace screen and tools are early-19th-century American brass and iron.

OLMSTED GARDENS

These homeowners moved in during the winter. Come spring, they were pleasantly surprised to find they had a formal garden—an Olmsted Brothers-designed garden that had been commissioned almost a hundred years earlier by the artists-owners of the house during the 1920s.

The garden had been terribly neglected. It was so overgrown, Rosemarie Padovano and Marcello Marvelli had to remove three 30-yard containers of debris, just to get started. Marvelli has since become a dedicated gardener.

"When you inherit a garden like this, you have to do it justice," Rosemarie says. Rock walls were rebuilt, the lawn reseeded, encroaching wooded areas were pushed back, brambles were extracted, and a pool re-dug. They employed the help of Clive Lodge, a distinguished garden designer. They used bluestone around the pool and retrimmed the boxwoods surrounding it. Then they properly manicured trees and shrubbery, back to the way it looked a century ago.

"Now it's a very beautiful place to be," explains Marcello. "Because of the history and age of the plants, we feel a lot of respect for the garden—we didn't want to make it cutesy or suburban, and we want to keep it healthy. A lot of responsibility comes with that." —C.B. Davis



TOP The pergola-shaded patio was added during the garden's redesign in 1922. Against the garage is a mature and rare, 100-year-old Saucer magnolia espalier. **LEFT** Trimmed boxwood and *Euonymus 'Fortunei'* are part of the view from the pergola-covered patio.



BELOW The old potting shed is also used as a studio; *Linnaea amabilis* (beauty bush) is in bloom. **LEFT** Mismatched antiques furnish the quiet interior of the shed-studio. **RIGHT** The beechwood allée is visible from the pergola-covered patio that dates to the Olmsted Brothers design.

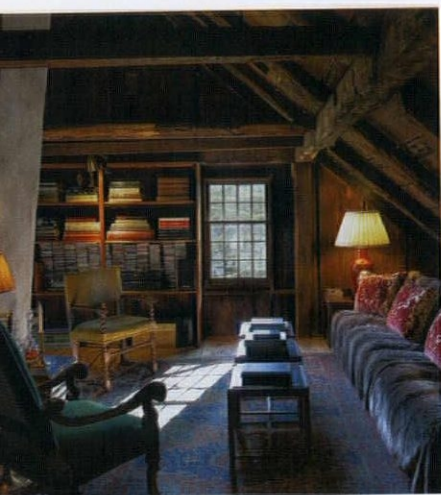


TOP The beech allée was planted in 1922, part of the garden redesign by the Olmsted Brothers firm. Cast-iron urns are Victorian antiques.

ABOVE A boxwood parterre surrounds a renewed reflecting pool with an antique cast-stone sculpture.

BELOW Mature boxwood balls, yew, and holly enhance the front of the house.





ABOVE A 19th-century French neoclassical mahogany, bronze, and green marble pier table holds blue-and-white Chinese vases. The 18th-century American Chippendale mahogany mirror has its original glass. Objects include a bronze sculpture by homeowner Rosemarie Padovano, a "controlled bubbles" vase by the Venetian-glass company Seguso, and a hurricane lamp designed by Albert Hadley. **ABOVE RIGHT** A New England 18th-century maple slant-front desk and a cherry Queen Anne chair occupy a guest bedroom.

Cozy and evocative, the large attic has been recast as a library. The 18th-century Continental chairs are upholstered in Clarence House cotton velvet.



they don't try to "match" everything. On the contrary, they like to mix different periods. Their furniture, artwork, and accessories blend the contemporary with the classic, what's subtle with what's edgy.

Most of the investment of time and money was spent on the interior, and the exterior paint job—which took five men two months to prep. In the attic they found "an electrical nightmare" that required a complete update, with wiring relocated beneath floorboards. In the living and dining rooms, hand-carved fireplace mantels were heat-stripped down to bare wood and then painted, as was the paneling in the entry hall, and all the doors and mouldings.

"You could no longer see details in the wood because there were so many coats of paint," Rosemarie says. "Our goal was to take the dingy out of the house, to create the feeling of a Colonial museum. We made everything a bit fresher and more refined."

In an upstairs bathroom, the couple replaced glass tile with simple white tile,

traded a "horrible" mirror for an 18th-century Chippendale piece, and changed hardware from chrome to unlacquered brass. So "it's a different room even though we didn't replace sink or shower. It cost us \$1,000 instead of \$10,000," says Marcello.

Windows were meticulously reglazed, but it was worth it. "Most people don't want to go through [that process] ... but if you modernize, you start to lose the old house until there's nothing left," says Rosemarie. "We couldn't live in an 18th-century house with replacement windows."

While they are true to original elements, Padovano and Marvelli did not seek to re-create an 18th-century domicile. "This house has had a life; owners have made changes. We learned, from the restoration of paintings, that you don't necessarily try to bring a painting back to when it was painted. Instead, you take into consideration the passage of time," Marcello explains. "Some changes here date to the 19th century, and we respect that history."



WALL MURALS IN THE WADE-TINKER HOUSE

A 1925 MAGAZINE ARTICLE DOCUMENTS 18TH-CENTURY WALL PAINTINGS.

The Wade-Tinker house in Old Lyme, Connecticut, was built by the Wade family, generations of whom occupied the property from 1686 through 1922. The 1755 homestead once boasted wall frescoes, hand-painted in the 18th century.

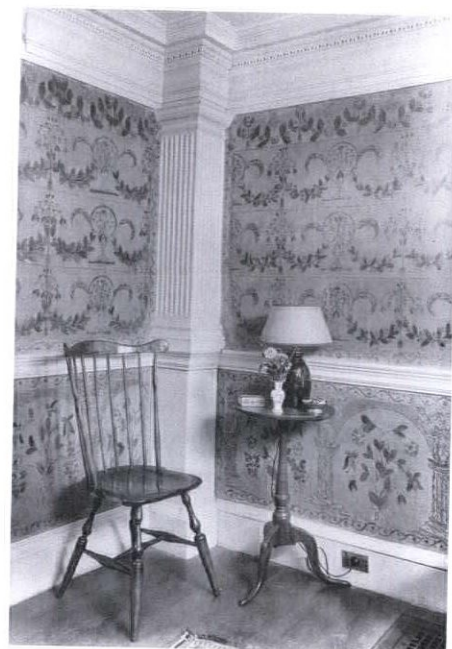
In 1922, the Impressionist painter and printmaker Platt Hubbard bought the Wade house from matrilineal family descendants named Tinker. Hubbard and his partner the distinguished lawyer Walter Magee set about restoring the house. They also hired the Olmsted Brothers, the largest American landscape-architecture practice at the time, who would create formal gardens out of the barren former farmland.

Hubbard (a member of the Old Lyme Art Colony) and Magee found the fresco paintings under several layers of wallpa-

per, and had them restored. Twenty years later, a fire destroyed the walls. But we have a record: a 1925 article in *Country Life* magazine documented the house and the wall murals. The murals are also recorded in the book *Early American Wall Paintings* by Edward B. Allen.

Owners Hubbard and Magee had the foresight to document everything they did to the house and garden. Their photographs, drawings, and letters are archived in a collection at the Florence Griswold Museum in Old Lyme.

TOP (clockwise) A 1920s photo shows a mural and paint-decoration around the Georgian mantel that remains in the dining room today. A photo from Platt Hubbard's album reveals furnishings similar to a contemporary vignette. The outdoor portrait is also from Hubbard's album. **RIGHT** Paint decoration once in the dining room.

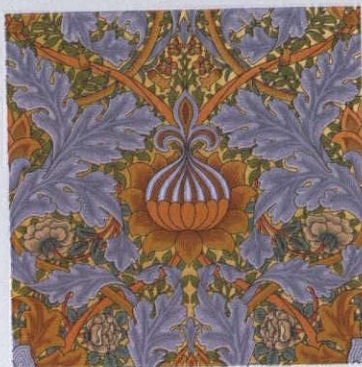


WALLS & CEILINGS



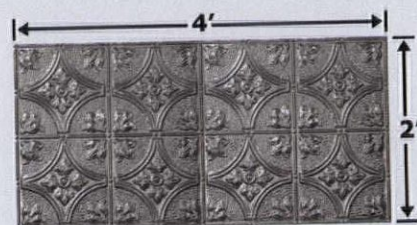
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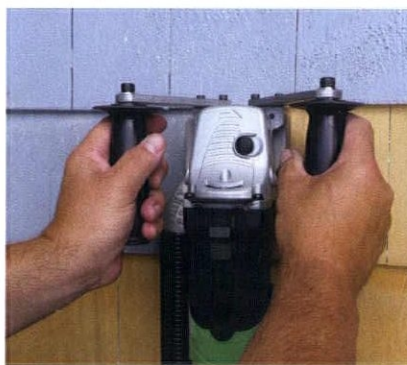
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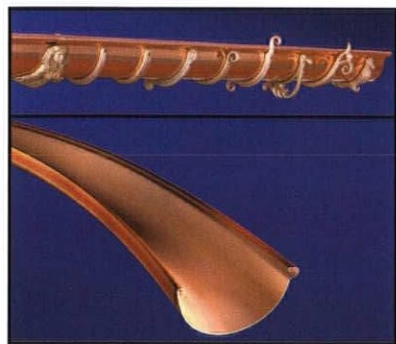
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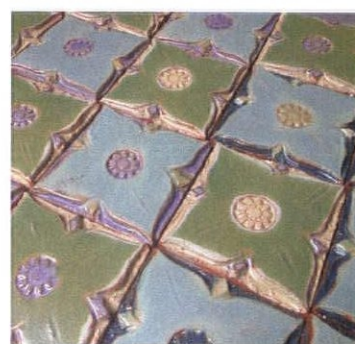
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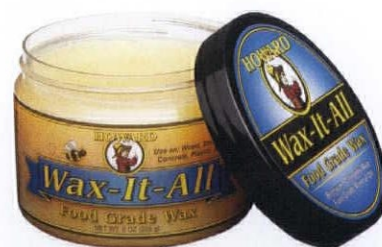
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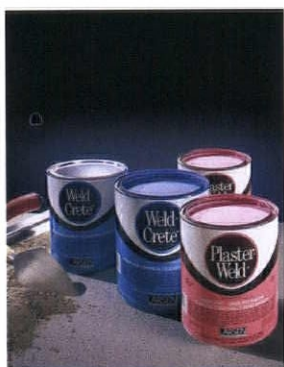
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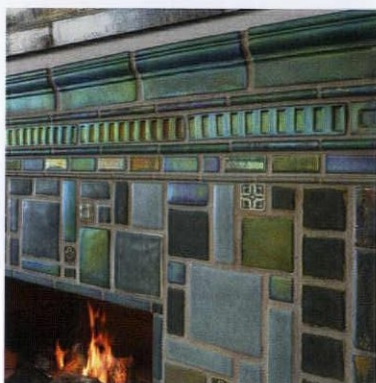
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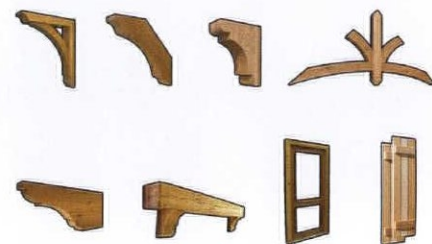
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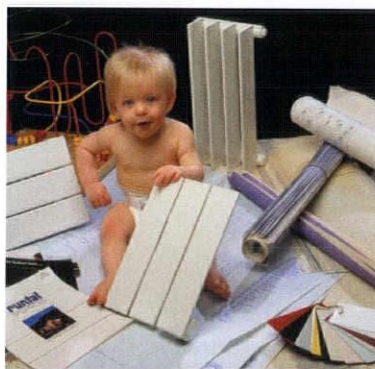
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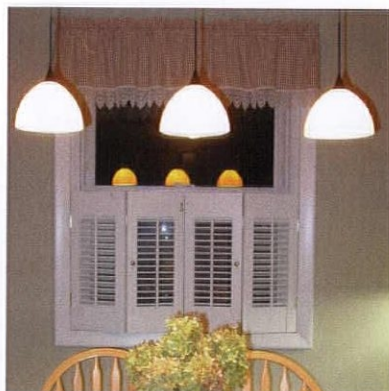
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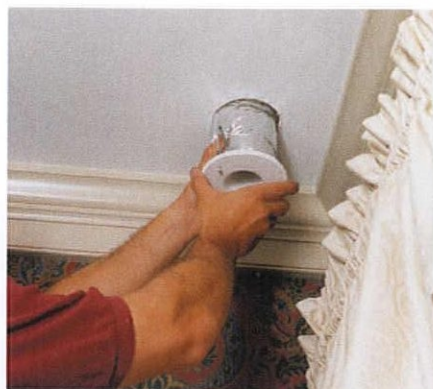
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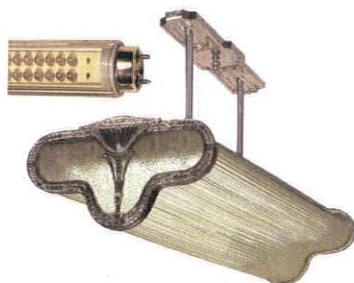
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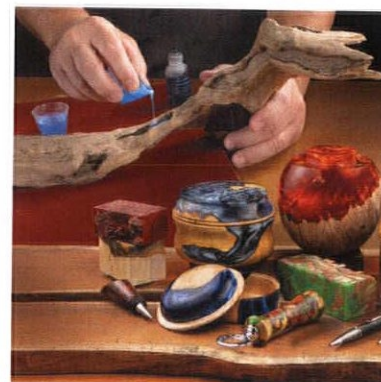


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Resources

OUTDOOR SPACES

ARCHITECTS Frank Shirley Architects, Cambridge, MA: frankshirleyarchitects.com
GENERAL CONTRACTOR F.H. Perry Builder, Hopkinton, MA: fhperry.com
LANDSCAPE DESIGN Michael Coutu, Sudbury Design Group, Sudbury and Osterville, MA: landscapearchitectureboston.com
WINDOWS, DOORS (thermal, all wood, custom) Dynamic Windows, Vancouver: dynamicwindows.com
CABINET-MAKER Coastal Woodworking, Peabody, MA: (978) 532-8996
EXTERIOR LANTERNS/SCONES Steven Handelman Studios stevenhandelmanstudios.com

Related Resources

EXTERIOR HARDWARE Acorn Mfg. acornmfg.com Iron builder's hardware, including gate latches & strap hinges
Historic Housefitters historichousefitters.com Hand-forged gate pulls, latches, bolts
The Kings Bay thekingsbay.com Wrought iron gate latches & hinges
SHEDS Country Carpenters countrycarpenters.com New England-style post & beam garden shed kits

KITCHENS + BATHS

ARCHITECT David Scott Parker Architects, Southport, CT: dsparker.com
FRETWORK/CARVING David Bishop Woodworking, Bridgeport, CT: bishopwoodworking.net
LEADED GLASS Renaissance Studios, Westport, CT: renaissancestudios.com
GLASS SCONES 'Tribeca' from Urban Archaeology urbanarchaeology.com

Related Resources

BATH FITTINGS House of Antique Hardware houseofantiquehardware.com Victorian-era faucets and tub fittings
Mark E Industries markindustries.com Shower installation products
BATH FLOOR TILE Clay Squared To Infinity claysquared.com Hex tiles for floors in traditional designs & colors
Pewabic Pottery pewabic.org Offers 3" squares & hexagons for bath/kitchen floors
Motawi Tileworks motawi.com Art tile for floors

RESTORE: WALLS

WALL COVERINGS/CUSTOM Adelphi Paper Hangings adelphipaperhangings.com Block-printed histo-

rical wallpapers
Bolling & Co. boltingco.com Original vintage papers, custom digital reproduction
Bradbury & Bradbury Art Wallpapers bradbury.com Silk-screen & digital restoration
Burt Wallpapers burtwallpapers.com Custom silkscreen reproductions from samples & photos; period-inspired designs
Mason & Wolf mason-wolf.com Arts & Crafts, Aesthetic, late-Victorian papers
Red Disk Studio reddiskstudio.com Silkscreened papers, including early-20th-century Charles E Burchfield designs for Birge
Trustworth Studios trustworth.com Specialist in Voysey designs; digital wallpaper re-creation

Related Resources

Finest Wallpaper finestwallpaper.com Morris & Co., scenic & other British wallpapers, shipped free to the U.S.
Morris & Co. stylelibrary.com William Morris wallpapers from the historic archives
Thomas Strahan thomassstrahan.com Period wallpapers since 1866
Wallpaper Direct wallpaperdirect.com Papers, murals; embossed Anaglypta, Lincrusta
Waterhouse Wallhangings waterhousewallhangings.com Authentic reproductions of papers 1700-1895
PLASTER PREP Abatron abatron.com Nu-Wal and Krato Kote plaster restoration & crack repair kits
Big Wally's Plaster Magic plastermagic.com Repair adhesive for cracked plaster walls
Brewster Home Fashions brewsterwallcovering.com Wall liners, wall patch past, tools
Larsen Products larsenproducts.com Plaster Weld bonding agent
Master of Plaster masterofplaster.com Lime plaster finishing system
Modern Masters modernmasters.com Venetian plasters & coatings
Paper-Hangings paperhangings.com Acid-free lining paper, blankstock, paperhanger's canvas, wallpaper tools
Roman Adhesives romandecoratingproducts.com Wallpaper adhesives, primers, wallpaper removal products
Specification Chemical nu-wal.com Nu-Wal elastomeric wall repair preparation kits

KNOW-HOW

WOOD SIDING/SHINGLES Bark House barkhouse.com Real bark shingles & wall tile in poplar
Bear Creek Lumber bearcreeklumber.com Beveled, board-and-

batten & tongue-and-groove clapboards; cedar shingles
Cedar Valley Manufacturing cedar-valley.com Single, multi-course & specialty paneling systems in red cedar
Collins collinsco.com Engineered wood siding & shingles in traditional patterns
Craftsman Lumber craftsmanlumber.com Quarter-sawn vertical grain clapboards in spruce & pine
Custom Shingles customshingles.com Standard & fancy-cut shingles in cedar & tropical woods
Dow's Eastern White Shingles doweasternwhite.shingles.com White cedar shakes & shingles
Ecoshel ecoshel.com Cedar-shingle systems
GAF gaf.com WeatherSide fiber-cement shingles
Granville Manufacturing Co. woodsiding.com Vertical-grain clapboards, flat-sawn novelty siding; shakes & shingles
Maibec Sidings maibec.com Eastern white cedar shingles & solid-wood siding in traditional patterns, factory stained any color
Shakertown shakertown.com Cedar shingles in straight, staggered & fancy cuts
Ward Clapboard Mill wardclapboard.com Vertical-grain clapboards
Western Red Cedar Lumber Association realcedar.org Tips & resources for cedar siding installation
White Cedar Shingles whitecedarshingles.com White cedar shingles & shakes
FIBER-CEMENT SIDINGS James Hardie jameshardie.com Fiber-cement shingles & siding
Nichiha Fiber Cement Siding nichiha.com Fiber cement shingles & architectural panels
Wood-Tone woodtone.com Custom-coated wood siding

DIYer: EXTERIOR PAINT

Zinsser JOMAX House Cleaner rustoleum.com
Paintshaver® Pro paintshaver.com Sander/paint remover with built-in dust shroud for attaching to a HEPA vac
Speed-heater™ Infrared Paint Remover Tool eco-strip.com

Related Resources

POWER SANDERS Woodcraft woodcraft.com

REPOINTING BRICK

Related Resource
LimeWorks limeworks.us Manufacturer of breathable lime mortars, stuccos, plasters & paints for historic masonry restoration. Multiple product lines, customization, education.

VICTORIAN ENCHANTMENT

DESIGNER Ann Pyne, McMillen Inc. mcmilleninc.com
DRAPERY fabrication
ALB, Anthony Lawrence-Belfair anthonylawrence.com
HISTORIC FABRICS Old World Weavers scalamandre.com/brands/old-world-weavers.html
WALLPAPER 'Owen Jones' Morris & Co. stylelibrary.com
CEILING PAPERS Bradbury & Bradbury Art Wallpapers bradbury.com
VICTORIAN ANTIQUES Driscoll Antiques, New Orleans: driscollantiques.com
Joan Bogart Antiques, Long Beach, NY: joanbogart.com
Laurel Ridge Antiques, Gonzales, TX: laurelridgeantiques.com
Singer Galleries, Seattle, WA: singergalleries.com
Southampton Antiques, Saratoga Springs, NY: souhantq.com, rubylane.com
VICTORIAN REPRODUCTIONS Magnolia Hall magnoliahall.com

AVONDALE FARM

BUILDER/MILLWORK The Cooper Group thecoopergroupct.com
INTERIOR DESIGN Ilana Moore, Bronxville, NY: ilanamore.com
DESIGNER Hayward Gatch III, Westerly, RI: (401) 741-4804
ORIENTAL RUGS antique Maier Oriental Rug Co., NYC: (212) 679-2200
CREWEL CURTAINS Old World Weavers scalamandre.com/brands/old-world-weavers.html
LIGHTING antique The Cobbs Auctioneers thecobbs.com
FABRICS blue-and-white Cowtan & Tout cowtan.com • chaise Brunschwig & Fils kravet.com • sofa Lee Jofa kravet.com
CURTAINS Lee Jofa kravet.com
RUG Dash & Albert annieselke.com
BED Eldred Wheeler (retired)

1755 COLONIAL

DESIGN/RETAIL SOURCE Artemisia, Old Lyme, CT: artemisiainc.com
LANDSCAPE Clive Lodge LLC, Cornwall Bridge, CT: (860) 671-0934
PAINTINGS/ART contemporary Francesca DiMattio, NYC, through Salon 94 salon 94 • John Finneran NYC: johnfinneran.info • Mariah Robertson, NYC, through Van Doren Waxter vandorenwaxter.com • Michael St. John, Mass., through Andrea Rosen andrearosengallery.com

Related Resources

BUTCHER BLOCK Osborne Wood Products osbornewood.com

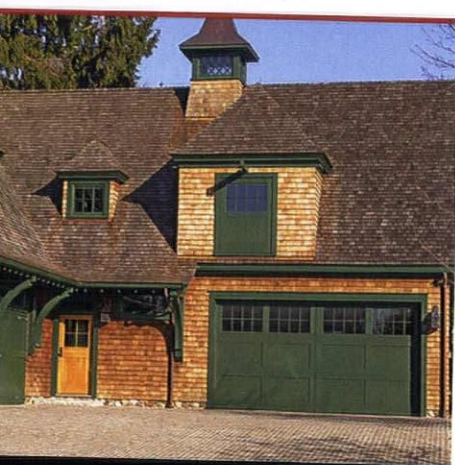
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IT'S THE SAME HOUSE

This folk Queen Anne house is near Skaneateles, in the Finger Lakes region of New York. It's a prosperous town, the Main Street lined with Victorian-era homes that are well maintained. Wood clapboards and stone prevail.

Our local correspondent says she always loved the old house painted in a soft, sage-green color scheme (seen at right). Its long-time owners took care of it, maintaining the decorative cladding, gingerbread trim, original shutters, and the little porch with columns. It even has its old carriage house.

"I was worried when the house was sold," she writes, "and my nightmare came true." The shutters were removed, and old wood windows (infinitely repairable) replaced with vinyl units. The whole place was covered in dark-blue vinyl siding. What a shame, since this house had survived the remodeling trends of generations past. "The history and character instantly vanished," our reader says; "the house is just plain sad now."



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